

Film Score Monthly

Issue #44, April 1994 \$2.95

ENNIO MORRICONE

- 1994 S.P.F.M. Career Achievement Award Winner: Conference Report & Photos

JOEL McNEELY

- *Young Indiana Jones*

BASIL POLEDOURIS

- *On Deadly Ground*

SCORE: Soundtrack Reviews

- New CD Releases
- Recent Reissues & Compilations
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Collector Interest Articles

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Issue #44, April 1994

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No Thanks to: Shower curtain mildew.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

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Welcome to the first issue of *Film Score Monthly* to be distributed by Pearson Publishing in NY. Three apologies: 1) This issue's lateness. I'm trying to catch up, believe me. 2) The tiny font on most pages. The pain, the pain! 3) The preponderance of reviews this issue. This was another "flush out the filing cabinet" month. Next issue will be better. On to the news:

Mancini III: Henry Mancini is currently undergoing treatment for a recent cancer diagnosis. Of this writing, it is rumored to be terminal, and the composer may or may not attend his 70th birthday tribute on April 19th. (An early April article in *Variety*, however, reported him still working on a *Victor/Victoria* Broadway musical with Leslie Bricusse.) We will have further info and reports on this tragic turn of events next issue.

Williams Wins Oscar: John Williams won his fifth Oscar for his Best Original Score to *Schindler's List* (1993). He was brief but gracious in his acceptance speech, thanking music editor Ken Wannberg and director Steven Spielberg among others. He was seated in the audience next to fellow nominated composers Bernstein, Howard, Grusin and wives/dates.

Print Watch: *Music Connection: The West Coast Music Trade Magazine* had its Volume XVIII, No. 2 issue (1/17/94-1/30/94) partially devoted to film and TV music. Included was a four page interview with Conti, Poledouris, Elman, Goldsmith and Kamen, as well as a directory of film/TV music supervisors and an article on how to get songs into soundtracks. The magazine's address: 6640 Sunset Blvd, Los Angeles CA 90028, ph: 213-462-5772, fax: 213-462-3123. • *Scarlet Street*, a mystery/horror magazine, features a film music column by Ross Care. He discussed *The Nightmare Before Christmas* in the Winter '93-'94 issue. • A great article on Footlight Records ran in the March 12, 1994 issue of *Billboard*. • Look for the next David Hirsch "Audiolog" soundtrack column in *Starlog* #203. • Fred Karlin's *Listening to Movies* (see ad, p. 5) should be out in mid-May.

Radio/TV Watch: The second "Filmtrax" radio program, heard on American Airlines' in-flight entertainment channel 1, spotlights music from 20th Century Fox films by Newman, Williams, Goldsmith, Herrmann, Friedhofer, North, Waxman, etc. This is produced by Charles Goldman. • Three composers were recently interviewed on radio: Trevor Jones was on "This Morning Begins Eclectic" on KCRW 89.9FM, Los Angeles, 3/10/94; George Fenton was on "The Music Machine," BBC Radio 3, England, 3/9/94, although only for 15 minutes; and Patrick Doyle was on KUSC 91.5FM, Los Angeles, 4/14/94, for four hours (10PM-2AM). • The 3/15/94 *Entertainment Tonight* had a brief segment on Marc Shaiman recording *City Slickers 2*.

Documentary: Alternate Current/Les Films d'Ici have released the second completed installment (of six) in their film music documentary series, *Music for the Movies: Toru Takemitsu* (Charlotte Zwerin, dir.; Margaret Smilow, prod.). The first installment, on Bernard Herrmann, received an Oscar nomination. Other episodes will focus on silent movies; Golden Age composers like Newman, Waxman, Steiner, etc.; French composers like Delerue, Auric, etc.; and Ennio Morricone. Call 212-684-2266 for more info.

Mail Order Dealers: Movie Boulevard (3 Cherry Tree Walk, Leeds LS2 7EB, England) has taken irresponsibility to new depths. This company lists in its monthly catalog "new releases" which in many cases never materialize. This is presumably to get people to order these expensive phantom titles and then force them to buy alternates. Buyer beware. • *Rosebud Cinema*

(2)

Shop is a Spanish soundtrack dealer. No catalog is available, but many albums are in stock; write Pasaje Artis, 46001 Valencia, ph: 352-61-93/352-45-92. • Footlight Records (212-533-1572) is getting 22 new *Godzilla* CDs from Japan. Also in stock are some deleted Bay Cities CDs, variations of *The Piano* CD from overseas, and copies of *The Nun's Story* (Waxman) and *Thief of Hearts* (Moroder). • Another recommended dealer is STAR; call 717-656-0121 for catalog.

Recent Releases: Sony has released a new John Williams/Boston Pops CD, *Music for Stage and Screen*, with suites from Copland's *The Red Pony* and *Quiet City*, and Williams' *Born on the 4th of July* (14 min.) and *The Reivers* (18 min., with narration and music not on original album).

• Caroline Records in New York has released U.S. editions of several Michael Nyman scores, i.e. *Drowning by Numbers*, *The Cook, the Thief...*, etc. • Unicorn in England has released a CD of the Bernard Herrmann conducted album of *The Devil and Daniel Webster/Welles Raises Kane*. • MCA has released *Mission: Anthology*, the two jazzed-up Lalo Schifrin *Mission: Impossible* albums on one CD.

Incoming: The 35th anniversary laserdisc of *Ben-Hur* will feature unmodulated stereo music tracks—in other words, the complete score—on separate audio channels. This is due May 18th. An imminent *Private Life of Sherlock Holmes* laserdisc is also scheduled to have Rózsa's score isolated. • A CD of Franz Waxman's *Spirit of St. Louis/The Story of Ruth* is scheduled to be out by summer on Capriccio. • Tony Thomas is recording two CDs in Berlin (Richard Kaufman, cond.) for Marco Polo: 1) *The Swashbucklers: Captain Blood* (Korngold), *The Three Musketeers* (Steiner), *Scaramouche* (V. Young), *The King's Thief* (Rózsa). 2) *Music for Historical Romance: Juarez Overture* (Korngold), suite from *Devotion* (Korngold), suite from *Gunga Din* (Newman), *The Charge of the Light Brigade* (Steiner).

Record Label Round-Up

edel: edel America has temporarily ceased its soundtrack distribution. The last released were *Catch Me if You Can* (Tangerine Dream) and *Apocalypse Now* (various). • edel Germany will be releasing a complete score CD to *The Terminator* (Brad Fiedel) as well as two more 2CD sets newly recorded in Prague, *Best of Adventure* and *Best of Fantasy*, orchestral re-recordings of suites and themes from respective genre scores with previously unreleased music from *Highlander*, *seaQuest*, *The Goonies*, *Excalibur*, many more. A third 2CD set, *American Anthem*, is reportedly in the works as well.

Fox: *Bad Girls* (Jerry Goldsmith) will be out on May 10th. Due in late July is the second batch of Classic Series CDs: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/*A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann, stereo. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min., stereo). 3) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., remixed from 35mm film elements). 4) *The Mephisto Waltz* (1971, 35-40 min.)/*The Other* (1972, 25-30 min.), Jerry Goldsmith, stereo. 5) *Predator* (1987, Alan Silvestri, 47 min.)/*Die Hard* (1988, Michael Kamen, 24 min.); includes the Elliot Goldenthal *Alien*³ arrangement of the Fox Fanfare. Also released will be one or both of the following: 6) *State Fair* (1945, Rodgers/Hammerstein). 7) *Forever Amber* (1947, David Raksin).

GNP/Crescendo: Due this summer is *Victor/Victoria* (Mancini). The planned *Jay Chattaway Star Trek: The Next Generation* CD has been postponed (by Paramount) until after the new *Star Trek: Generations* movie this December.

Intrada: Due May 17 is a Hans Salter CD with music from the original recordings of *Creature from the Black Lagoon* (1954), *The Incredible Shrinking Man* (1957), *The Black Shield of Falworth* (1954) and *Hitler* (1962). *Freefall* (Lee Holdridge, new film) is on the back burner. Lined up for recording hopefully in September in Intrada's new classic film scores series (Bruce Broughton, cond.) are two Miklós Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also containing music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: *The Magnificent Seven/The Hallelujah Trail* (Elmer Bernstein, new recording) is out. *Dream Lover* (Christopher Young, new film) is due in mid-May. Due later this year are new recordings of two Isaak Schwartz scores to Kurosawa films and suites to Shostakovich's scores for *The Gadfly*, *King Lear* and *Hamlet*.

Legend: Reportedly due in March from this Italian label were: *A Farewell to Arms*, *Barefoot Contessa* (both Nascimbene), *Giovanni Falcone* (Donaggio). Due this spring: *One Million Years B.C./When Dinosaurs Ruled the Earth/Creatures the World Forgot* (on one CD, Nascimbene), *The Abdication* (Rota, w/ 30 min. more music). Due this summer: *La resa dei conti* (aka *The Big Gun*).

down), *Navajo Joe*, *Faccia a faccia* (all Morricone), *Tody Danmit*, *Satyricon* (both Rota).

Milan: *Sirens* (Rachel Portman) is out. Due May 10: *Raise the Red Lantern* (Zhao Jiping). Due May 24: *The Oldest Living Confederate* (TV movie, Mark Snow). Due June 14: *Desperate Remedies* (classical/Peter Scholes). Due June 28: *World Cinema Classics* (compilation). Due Aug. 2: *Little Buddha* (Sakamoto, U.S. release). Due Sept.: *The Magic of Mel Brooks' Movie World*. Recently released by Milan Europe: *The Unknown Time* (Loek Dikker), *The Trial*. Coming soon: *Great Moments in Aviation* (Portman), *Maria's Lovers* (Kay Carradine), *Little Buddha Vol. 2* (Sakamoto), *Merry Christmas, Mr. Lawrence* (Sakamoto), *The Innocent*.

Play It Again: Forthcoming this spring/early summer: 1) *The A-Z of British TV Themes Vol. 2*. 2) *Dr. Who and Other Classic Ron Grainer Themes*. 3) *The Ember Years Vol. 3*, early John Barry recordings with Chad & Jeremy and A Band of Angels. 4) *The Film Music of Roy Budd*, 10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, and 8 other Budd film themes.

Prometheus: Forthcoming are *El Quixote* (Lalo Schifrin), *The Film Music of Allyn Ferguson* (Count of Monte Carlo and Man in the Iron Mask, TV movies) and *The Film Music of Ken Wannberg*, Vol. 2 (Draw and Red River).

Screen Archives: Due May 1 is a repressing

of the complete score *Big Country* CD (Jerome Moross), now with a regular-sized 16 page booklet. Screen Archives is a label and mail order outlet, write for free catalog to PO Box 34792, Washington DC 20043; ph: 202-328-1434.

Silva Screen: Now recording in Prague are more crappy compilations: 1) *Best of Harrison Ford*. 2) *Music from World War II Films* (might have unreleased music). 3) *Best of Tom Cruise*.

Sony: Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until April 1995.

Tsunami: This German label (by Richard Kummerfeldt, formerly of Alhambra) has pirated CDs of *The Sand Pebbles* (Goldsmith) and *How to Steal a Million* (Williams). Supposedly forthcoming: *Nevada Smith* (Newman), *The Unforgiven* (Tiomkin), *Cleopatra* (North), *Major Dundee* (Amftheatrof), *Who's Afraid of Virginia Woolf?* (North) and *Exodus/Judith* (Gold/Kaplan, on one CD). These are reportedly taken from open reel tapes commercially available in the past.

Varèse Sarabande: Due April 26 were: *Being Human* (Michael Gibbs), *No Escape* (Graeme Revell), *Lionheart: The Epic Symphonic Score* (Jerry Goldsmith, 1987, previous two albums condensed onto one CD, a few tracks omitted). Due May 10: *Leprechaun 2* (Jonathan Elias), *Franz Waxman: Legends of Hollywood Vol. 3*.

SUCKY UPCOMING MOVIES

DAVID ARNOLD: *Star Gate*.
ELMER BERNSTEIN: *Canadian Bacon*, *Roommates*, *I Love Trouble*.
TERENCE BLANCHARD: *White Lies*, *Trial by Jury*, *Crooklyn*, *Clockers* (dir. Spike Lee).
BRUCE BROUGHTON: *Baby's Day Out* (Goldsmith had scheduling conflict).
CARTER BURWELL: *The Tool Shed*, *It Could Happen to You*.
STANLEY CLARKE: *Little Big League*.
BILL CONTI: *Karate Kid 4*, *The Scout*.
MICHAEL CONVERTINO: *Milk Money*.
STEWART COPELAND: *Rapa Nui*, *Surviving the Game*, *Silent Fish*.
PATRICK DOYLE: *Frankenstein*.
CLIFF EIDELMAN: *The Picture Bride*, *Twist of Fate*.
DANNY ELFMAN: *Black Beauty*, *To Die For* (black comedy).
GEORGE FENTON: *Interview with a Vampire*, untitled Nora Ephron film.
JAY FERGUSON: *Double Dragon*.
BRAD FIEDEL: *True Lies* (d. Cameron).

ROBERT FOLK: *Police Academy VII*.
ELLIOT GOLDENTHAL: *Cobb*, *Batman*.
JERRY GOLDSMITH: *The Shadow*, *Jungle Book*, *Babe*, *The Crusades* (d. Verhoeven), *I.Q.* (d. Schepisi).
JOSEPH J. GONZALEZ: *Judge Dredd*.
MILES GOODMAN: *Getting Even with Dad* (w/ Macaulay Culkin).
JAMES HORNER: *Clear and Present Danger* (w/ Harrison Ford), *The Pagemaster*, *Legends of the Fall* (d. Ed Zwick), *Balto* (animated).
JAMES NEWTON HOWARD: *Wyatt Earp*.
MAURICE JARRE: *Two Bits, River Wild* (w/ Meryl Streep).
TREVOR JONES: *Quick and the Dead* (dir. Sam Raimi, w/ Sharon Stone).
MICHAEL KAMEN: *Pontiac Moon*.
MARIO LAVISTA: *A Good Man in Africa*.
DENNIS McCARTHY: *Star Trek: Generations*.
JOEL MCNEELY: *Indian Warrior*, *The Radioland Murders* (for G. Lucas).
ALAN MENKEN: *Pocahontas*, *Hunchback/Notre Dame*, *Hercules* (anim.).

ENNIO MORRICONE: *Wolf*, *Disclosure*.
MARK MOTHERSBAUGH: *It's Pat!*
DAVID NEWMAN: *The Flintstones*, *The Cowboy Way*.
RANDY NEWMAN: *Maverick* (western, w/ Mel Gibson, CD on Atlantic).
THOMAS NEWMAN: *Shawshank Redemption*, *The War*.
ALOTTA NEWMANS: Yes, there are.
JACK NITZSCHE: *Harlem: A Love Story*.
BASIL POLEDOURIS: *Lassie*.
RACHEL PORTMAN: *War of the Buttons*, *Road to Wellville* (dir. Alan Parker), *Only You* (dir. Jewison).
ZBIGNIEW PREISNER: *When a Man Loves a Woman*.
GRAEME REVELL: *S.F.W.*.
RICHARD ROBBINS: *Pet*.
NILE ROGERS: *Beverly Hills Cop 3*.
ERIC SERRA: *Leon* (dir. Luc Besson).
MARC SHAIMAN: *North*, *City Slickers 2*.
DAVID SHIRE: *One-Night Stand*.
HOWARD SHORE: *Ed Wood* (d. Burton).
ALAN SILVESTRI: *Clean Slate*, *Forest*

Gump, *Blown Away*, *Richie Rich*.
MICHAEL SMALL: *Wagons East* (w/ John Candy, his last film).
DAVID SPEAR: *Pentathlon*.
MICHAEL STEARNS: *Deadly Temptress*.
W.G. SNUFF WALDEN: *The Stand*.
MICHAEL WHALEN: *Men of War*.
CHRISTOPHER YOUNG: *Dream Lover*, *Judicial Consent*, *Murder in the 1st*.
HANS ZIMMER: *The Client*, *The Lion King*, *Drop Zone*, *Beyond Rangoon*.
Robocop: The Series has utilized Basil Poledouris' theme from the original 1987 film; episode scores are by Jon Stroll and Kevin Gillis. • David Shire has scored the first non-documentary IMAX film, a 40 min. sci-fi adventure with a 37 min. symphonic score. His new Broadway musical, an adaptation of *Big*, goes into production in about six months. • Sheldon Mirowitz scored *America and the Holocaust*, a PBS program which aired 4/6/94.

FILM MUSIC CONCERTS

Arizona: Apr 29, 30—Phoenix s.o.; *Psycho*, *North by Northwest*, *Vertigo* (Herrmann), *Hatari* (Mancini), *Lawrence of Arabia* (Jarre), *Star Trek II* (Homer), *Taras Bulba* (Waxman).

Colorado: May 6—Arapahoe Phil., Englewood; *Psycho*. May 8—Colorado Chamber or., Aurora; *ST: TNG* theme.

Georgia: May 7—Mecon s.o.; *The Magnificent Seven* (Bernstein). June 8, 10, 11—Atlanta sym.; *The Natural* (Randy Newman), *Gone with the Wind* (Steiner), *Dave* (Howard), *Guarding Tess* (Convertino).

Idaho: May 7—North Idaho s.o., Coeur d'Alen; Goldsmith Motion Pict. suite.

Indiana: Apr 29—Indianapolis s.o.; *Free Willy* (Poledouris), *Age of Innocence* (Bernstein). May 21—Indianapolis s.o.; *Hoosiers* (Goldsmith).

Maryland: Apr 28, 29, 30—Baltimore s.o.; *Lawrence of Arabia*, *Dr. Zhivago*, *Ghost* (Jarre), *Around the World in 80 Days* (Gold), *Taras Bulba*, *Psycho*, *Hangover Square* (Herrmann), *Addams Family* (Mizzi Shaiman), *Dances with*

Wolves (Barry), *Avalon* (Newman), *Magnificent Seven*, *Raiders March*.

Massachusetts: June 15, 16—Boston Pops, John Mauceri, cond.; *Murder on the Orient Express* (Bennett), *Memory Waltz* (Herrmann), *Gigi* (Previn), *Madame Bovary* (Rózsa), *Dances with Wolves*, *Ben-Hur* (Rózsa), *Star Wars*.

Michigan: May 21—SW Michigan sym., St. Joseph; *Indiana Jones/Last Crusade* (Williams), *White Dawn* (Mancini), *How the West Was Won* (Newman), *The Generals* (Goldsmith).

New Mexico: May 27—New Mexico sym., Santa Fe, Fred Steiner, cond.; *Age of Innocence*, *Bride of Frankenstein* (Waxman), *Laura* (Raksin), *On Golden Pond* (Grusin), *Rebecca* (Waxman), *Psycho*, *Portrait of Hitch* (Herrmann), *Wuthering Heights* (Newman), *Double Indemnity* (Rózsa), *Superman*.

New York: May 27-28—Rochester Phil.; *The Magnificent Seven*, *Rawhide*, *High Noon* (Tiomkin), *Bonanza*.

Oklahoma: call Douglas Newell at 405-237-9646 for date—Enid sym.;

The Mission (Morricone, with chorus).

Pennsylvania: May 21—Pottstown s.o.; *The Godfather* (Rota).

Texas: May 15—First Baptist Church, Carlton; *Fahrenheit 451* (Herrmann). July 1—Ft. Worth s.o.; *Star Trek DS9*, *TNG*, TV suites & themes.

Virginia: May 15—Arlington sym.; *Dr. Zhivago*, *The Magnificent Seven*, *Godfather*, *Dances with Wolves*.

Washington: Apr 30, May 1—Northwest Chamber or., Seattle; *Psycho*.

Wyoming: May 6—Powder River sym, Gillette; *Magnificent 7*, *Hatari*.

John Williams and Erich Kunzel will be conducting concerts at Ravinia, IL this summer. Check local concert ads.

Recent Independent Composers Association concerts in LA premiered new chamber works by film composer Don Davis, now orchestrating *Maverick* for Randy Newman. Call 310-828-3004 for info on the ICA and upcoming concerts.

Several silent films with live accompaniment by pianist Phil Carli will be

shown at Cinevent, May 27-30, in Columbus, OH. Contact Arthur Graves, Suite 300, 89 Nationwide Blvd, Columbus OH 43215, ph: 614-464-4415.

An all-film music concert was held at Alice Tully Hall in Lincoln Center, New York on 4/14/94; music by Copland, Walton, Corigliano, Morricone, others.

Richard Einhorn's new opera-oratorio to *The Passion of Joan of Arc* (1927) premiered in Feb. in Northampton, MA.

For a list of silent film music concerts, write to Tom Murray 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. *Concerts subject to change without notice*. (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons).

Backbeat	Don Was	Virgin	The Naked Gun 33 ^{1/2}	Ira Newborn
Bad Girls	Jerry Goldsmith	Fox	Naked in New York	Angelo Badalamenti
Brainscan	George S. Clinton	Ruffhouse/Columbia	The Paper	Randy Newman
Cops and Robbers	William Ross	Hollywood (1 cut score)	Philadelphia	Howard Shore
D2: The Mighty Ducks	J.A.C. Redford	London (1 cut score)	The Piano	Michael Nyman
Four Weddings and a Funeral	Richard Rodney Bennett	Tri Star	Schindler's List	John Williams
Guarding Tess	Michel Convertino	Virgin	Serial Mom	Basil Poledouris
The House of the Spirits	Hans Zimmer	Varese Sarabande	Sirens	Rachel Portman
The Hudsucker Proxy	Carter Burwell	Morgan Creek	Threesome	Thomas Newman
The Inkwell	Terence Blanchard		Thumelina	W. Ross & B. Manilow
Major League II	Michel Convertino		White Fang 2	John Debney

READER ADS

WANTED

Philip M. Adams ("Rivendell," 25 Sheringham Rd, Worcester WR5 3RA, England) is looking for any available recordings of *Rio Bravo* and *Magic*.

Matthias Büdinger (Dollmannstr. 2, 81541 Munich, Germany) is looking for LPs or CDs of: Nino Rota/ Fellini: *I Vitelloni*, *Satyricon*, *I Clowns*, *Roma*, *Amarcord*, *Casanova*; Henry Mancini: *Concert Sound of H.M.*, *Brass Ivory and Strings*, *The Big Latina Band of H.M.*, *Mancini '67*, *More Music from Peter Gunn*.

Francisco Javier Cara (Apartado 802, 04080 Almeria, Spain) is looking to buy all types of CDs for \$8 max including shipping. Will buy limited editions, out-of-print CDs, CDs with bonus tracks or tape dubs for variable prices. Send your list and facilities.

Mike Houser (415 SW "E" St, Richmond IN 47374) is looking for the *Rio Bravo* EP in any condition.

Wolfgang Jahn (Auhofstr. 223/4, A-1130 Wien, Austria, ph: Austria/Vienna/82 20 175) is looking for western 45rpm's and the following LPs (top cash paid for mint items): *Looker* (DeVorzon), *Myra Breckinridge* (Philips, not interview LP), *David Rakin* (sample), *The Great Bank Robbery/The Rain People* (Riddle/Stein), *Alexander the Great* (Rosenman, TV, ABC promo LP), *Harry in Your Pocket* (Schifrin), *Billy Two Hats* (Scott), *Outback/Conquistador/Jerusalem* (Scott), *Old Boyfriends* (Shire), *Great Horror Film Music* (POO 107), *Girl in the Bikini* (Yatove), *Danser chez Daniele* (Garvarentz), *Le proces* (Ledrut), *Minnesota Clay* (Piccioni), *Vado, vedo e sparò* (Rustichelli), *Duers Uzala* (Schwarz).

Andrew Karamitos (66 The Promenade, Sans Souci, Sydney, N.S.W. 2219, Australia) is looking for the single released of Lee Majors singing "The Unknown Stuntman," the theme to *The Fall Guy* (U.S. and U.K. Scott Bros., U.K. number A-3117).

Derrick Kardos (11 Regal Dr, Colonia NJ 07067) is looking for LPs or CDs of any 1980s or '90s Hong Kong action films, specifically *A Chinese Ghost Story* (pts 1-3), *The Heroic Trio* (pts 1, 2), *Ironman*, *Zu: Warriors from the Magic Mountain*, *The Killer*, *A Better Tomorrow*, *The Bride with the White Hair*. Also looking for LPs or CDs to Japanese animation, especially *Akira*, *Lensman*, *Twilight of the Cockroaches*, *The Wandering Kid* (aka *Legend of the Overfiend*), *Wicked City*, any Dario Argento LPs, especially the 12" disco remix of *Phenomena*; also a CD or LP to the Spanish horror film *In a Glass Cage*.

David Lepes (157 Stratford Road, Needham MA 02192; ph: 617-449-5548) is looking for CDs of *Batteries Not Included*, *The Witches of Eastwick* (buy or trade for reasonable price) and *Body Heat* (name your price!). Before May 5th, write to: 35 5th Ave, New York NY 10003; ph: 212-979-2409.

Clive Mansbridge (3040 Wister Circle, Valrico FL 33594) is looking for any available recording of "L'Édition Spéciale" from *Broadcast News*.

Robert Micklewicz (7 Whittemore Terr, Boston MA 02125) has the following partial want list (all stereo): *100,000 dollari per ringo* (Nicolai, Edi Pan CS-2019, Italy), *Allonsofan* (Morricone, SFIC 0002, Italy), *Civiltà del mediterraneo* (Nicolai, Edi Pan CS-2011, Italy), *Durchs wilde kurdistan/Letze moi* (Rosenberger, Telegunken 143647, Germany), *Great Hunting Party* (Ortolani, King FML-71, Japan), *Karate Amazones* (Micalizzi, TAM YX-8023, Japan), *Man in the Wilderness* (Harris, War Bros. 46126, England), *Tre colpi di Winchester per ringo* (Sciascia, Vedette VRMS-315, Italy), *Trono di fuoco* (Nicolai, Cinevox MDF 33/32, Italy), *Yeti, il gigante del xx secolo* (Romitelli, Aris LM-10, Italy). He will buy or trade from an extensive collection. Looking for worldwide trading contacts to acquire (1) import (non-U.S.) sound-

tracks/shows, (2) obscure, private, promo-only & limited pressings; & (3) studio acetates, transcriptions, master discs/tapes, etc. Want/sale/trade lists welcome.

James Randall (72 Indian Mound Dr, Whitesboro NY 13492; ph: 315-768-7370) is looking for these CDs: *Runaway* (Goldsmith), *Paperhouse* (Zimmer), *The Name of the Rose* (Horner), *No Way Out* (Jarre), *Tai-Pan* (Jarre), *Friday the 13th: 1-3* (Manfredini), *Body Heat* (Barry), *The Reivers* (Williams).

James Smith III (1615 Main, Williston ND 58801) is looking for any info on the *Mouse on the Mayflower*, *The Little Drummer Boy* and *Santa Claus Is Coming to Town* soundtracks by Rankin Bass. Also looking for videotapes of three *Wizards and Warriors* TV episodes scored by Lee Holdridge: "Night of Terror," "Dungeon of Death" and "Vulkar's Revenge."

Walter Thomas (633 Post St #451, San Francisco CA 94109) wants the CDs: *Bernadette Peters: Song & Dance*, *Karen Mason: Not So Simply Broadway*.

FOR SALE/TRADE

Edward J. Adams (1110 Crescent Lake Dr N, St Petersburg FL 33701) has a number of rare Morricone LPs for sale; other composers, too. Write for list.

Danny Chan (Rm 1327, Fung Wai Hse, San Tin Wai Est, Shatin, N.T., Hong Kong) has the following new cond. CDs for sale: *Love Story* (Lai, \$20), *Under Fire* (Goldsmith, \$25), picture CD box set (*The Mission*, *Dangerous Liaisons*, *The Last Emperor*, \$50). Also for sale, used CDs in mint cond.: *The Lover* (Yared, \$10), *The Mission* (\$12), *Dangerous Liaisons* (\$12), *The Last Emperor* (\$12). Prices include shipping.

Randy Levy (28 Leaf Willoway, Toronto, Ontario M2J 2B3, Canada; ph: 416-493-9075) has for trade a sealed copy of the 79 minute *Krull*. Will trade for a similar out-of-print, otherwise unavailable disc.

Jack Mehlman (401 E Lake Ave, Glenview IL 60025) has the following LPs for sale at \$15 ea, plus \$2 shipping 1st LP, 50¢ ea. add. LP, all mint: *Advise and Consent*, *Deceivers*, *Cinderella Liberty*, *U-Boats*, *Enemy Mine*, *First Blood*, *Pirates*, *King Kong Lives*, *Red Pony*, *Alamo*, *Battle of Algiers*, *Bound for Glory*.

Eric Nelli (18341 Piper Place, Yorba Linda CA 92686; ph/fax: 714-777-2630) has for sale these CDs: *Logan's Run* (Goldsmith, two copies), *The Best Years of Our Lives* (Friedhofer), *High Road to China* (Barry, two copies). Also for sale these sealed CDs: *Hemingway's Adventures of a Young Man* (Waxman), *Lonely Passion of Judith Hearne* (Delerue), *Shogun* (Mayeda (Scott), *Big Country* (Moross, Silva Screen), *Dune* (Toto), *The Good, the Bad, the Ugly* (Morricone), *King of the Wind* (Scott). Best offers accepted.

Steve Taylor (1320 S Elmhurst Rd, Apt 317, Mt. Prospect IL 60056; ph: 708-427-9315) has for sale the following LPs for \$25 each: *Cassandra Crossing* (Citadel), *First Blood* (Jap. import), *Hour of the Gun* (mono), *Inchon, Legend* (Goldsmith, Up-Art), *Monsignor*, *A Patch of Blue* (stereo), *Stagecoach* (Goldsmith, stereo, Jap. import), *Star Trek V: Final Frontier*, *Trouble with Angels* (stereo); also has *The Twilight Zone* (5 LPs, \$35). Shipping: \$1 per album.

Don Trunick (28407 Wimbelton Lane, Escondido CA 92026, ph: 619-749-1528) is selling his soundtrack collection, both LPs and 45s, including Morricone, Barry, Goldsmith, Jarre and Mancini titles, plus records by various domestic and many foreign composers. If interested, send your want lists.

BOTH FOR SALE/TRADE & WANTED

John Alcantar (16547 Brookhurst St, Fountain Valley CA 92708; ph: 714-839-3693 or 1-800-99-SCI-FI) has for sale or trade (all CDs): *Runaway*, *Raiders of the Lost Ark*, *Blade Runner*, *7th Voyage of Sinbad*, *Greystoke: Legend of Tarzan*, *The Final Countdown*, *The Sand Pebbles*, *Lionheart I & II*, *Temple of Doom*, *Name of the Rose*, *Robert Folk: Selected Suites*, *High Road to China*, *'Burbs*, *Hawaii*, many other import and hard-to-find CDs. Wanted: will buy or trade for CDs of *Vibes*, *Boys from Brazil*, *Goldsmith: Suites &*

Themes, *Octopussy*, *King Kong Lives (II)*, *Robotech: Perfect Collection*. Please send want and sale lists.

Marco Brolla (V. S. Francesco D'Assisi 4, 25038 Rovato, Italy) has for trade the following mint CDs: *This Is My Life* (C. Simon), *Koyaansatsi* (Glass), *Fisher King* (Fenton), *Passenger 57* (Clarke), *Big Trouble in Little China* (Carpenter), *Hitchcock: Master of Mayhem* (Schifrin), *Public Eye* (Isham), *Player* (T. Newman), *Triumph of the Spirit* (Eidelman). Wanted CDs: *The Good Son* (Bernstein), *House of Spirits* (Zimmer), *Man Without a Face* (Horner), *Conan the Barbarian* (67 min., Varèse, Poledouris), *Brazil* (Kamen). Can purchase Italian CAM CDs in exchange for mint CDs of: *Body Heat* (Barry), *Wind* (Poledouris), *Raiders of the Lost Ark* (Williams), *Obsession* (Herrmann).

Leigh Buck (6736 Anthony Ave, Garden Grove CA 92645, ph: 714-894-6117) has for sale or trade 75+ LP and cassette soundtracks including *Heavy Metal*, *Meteor*, *Body Heat*, *Lord of the Rings* (2 picture discs), *Cocoon*, *Willow*, *Witches of Eastwick*, *SpaceCamp*, etc. Also has hard-to-find CD soundtracks. Wanted (all CDs): *Red Sonja*, *Flesh + Blood*, *Boys from Brazil*, *Eye of the Needle*, *Cherry 2000*, *Krull* (79 min.), *SpaceCamp* and others. Send all want lists. Wish to correspond with other collectors of Goldsmith, Williams, Barry, Horner, Poledouris, etc.

Don Flandro (6885 S Redwood Rd #1303, West Jordan UT 84084) is looking for CDs of *The Boys from Brazil*, *Goldsmith Suites & Themes*, *The Reivers*, and *Eye of the Needle/Last Embrace*. Has for trade a sealed copy of the 2CD set *Jerry Fielding Film Music I*. Will take bids on this if can't get trades.

Greg Harshman (2717^{1/2}, Derby St Apt 4, Berkeley CA 94705, ph: 510-848-5236) is looking for new or used CDs of *Cocoon*, *Willow* and *Krull* (78 min., Horner). Has for trade/sale CDs of *SpaceCamp* (Williams, SCC-1016) and *Jerry's Recall* (Goldsmith, SLCS-5010-11, 2CD set), both opened but like new.

Emil Kesaileka (9 Dorothy Street, Pt Jefferson Sta NY 11776, ph: 516-928-5877) has for trade only these CDs, all in near-mint condition: *Raintree County* (2CDs, Green), *Jerry's Recall* (2CDs, Goldsmith), *Robert Folk: Selected Suites* (2CDs), *Gunn Number 1* (Mancini, Japan), *The Last Starfighter* (Safan), *No Man's Land* (Poledouris), *Laura*, *Forever Amber*, etc. (Raksin). Wanted on CD: *Body Heat* (Barry), *Obsession* (Herrmann), *Eye of the Needle/Last Embrace* (Rózsa), *Suites and Themes* (Goldsmith), *War and Peace* (complete, Rota), *Red Sonja/Bloodline* (Morricone), *Passage to India* (Jarre), *Hemingway's Adventures of a Young Man* (Waxman), *Knights of the Round Table* (Rózsa), *Film Music I* (Bay Cities 2CDs, Fielding). State condition for above.

Matt Skavronski (7716 Donnybrook Ct #102, Annandale VA 22003) is looking for the John Barry *Follow Me* CD (JBCD-1). Approx. 40 titles available for trade, including *Blade Runner*, *Vibes*, *Eye of Needle/Last Embrace*, *We're No Angels*, *Krull* (79 minutes).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has used CDs for sale for \$9 each or all 20 for \$147: *Firestarter*, *The Outsiders*, *Universal Soldier*, *The Terminator*, *The Hunt for Red October*, *Last Action Hero* (score), *Glory*, *Cocoon 2*, *Rambo 3*, *Space Age*, *Supergirl* (Silva Screen), *Welcome Home Roxy Carmichael*, *Ferngully*, *The Abyss*, *Hero*, *Spartacus*, *Grand Eagle*, *Jurassic Park*, *Jaws*, *Brainstorm*. Wanted on VHS tape: *Lady and the Tramp* (original tape in original box, no copies). Wanted, any available score recordings (must be "action"-free): *Captain Ron* (Nicholas Pike), *Nate and Hayes* (Trevor Jones).

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale/trade, or LPs/CDs they want, or areas they would like to write others about, etc. To place an entry (it's free), write in; you may write your entry word for word or tell what you want to say and an entry will be written for you. No long lists. Send your ads to Lukas' address on p. 2.

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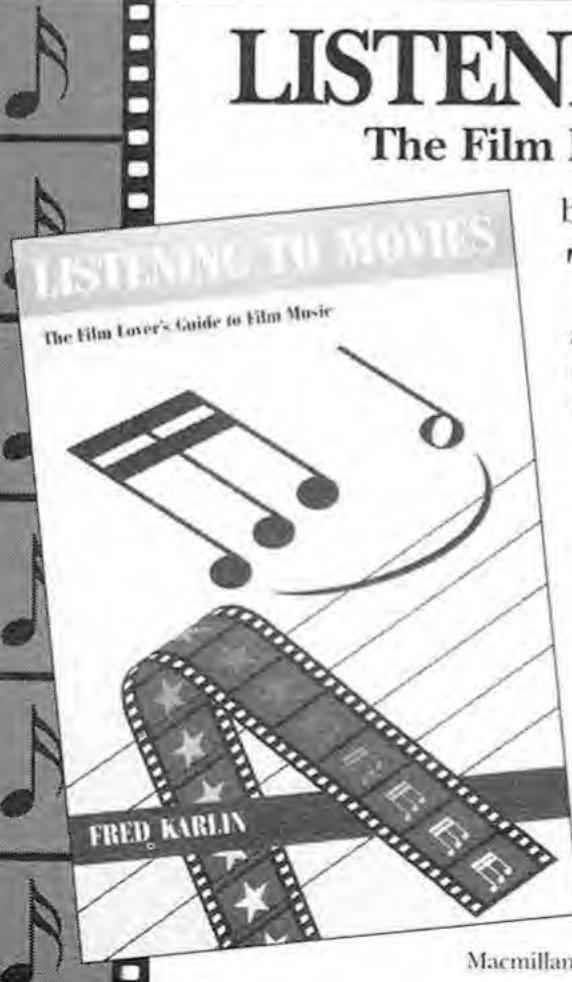
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A small but fascinating part of record collecting involves the pursuit of ten inch LP soundtracks released in the early 1950s. Well-known examples of these ten inch rarities include *Island in the Sky*, *The Song of Bernadette*, *Ivanhoe*, *Plymouth Adventure* and *Salome*, among others. These remain in great demand and are difficult to locate in mint condition. Excluding musicals and casts, ten inch soundtracks number less than 30 and have been discussed in three previous columns [FSM #22-24, June-August 1992].

While developing the now infamous "top 50" list (see last issue), several obscure, additional ten inch soundtracks were brought to my attention. The rarity of these ten inchers in most cases surpasses even *Island in the Sky*.

Long John Silver (RCA LPM 3279) is now a top rarity in soundtrack collecting, fetching several hundred dollars for a mint copy. The album contains 12 bands from the original soundtrack by David Buttolph and the Sydney Symphony Orchestra. Released in 1955, this LP is probably one of the last of the ten inch soundtracks and certainly ranks in the top 20, if not top 10 collectable soundtrack albums.

There was never a true soundtrack album for

1953's *From Here to Eternity*. However, Sinatra collectors have long sought an album of Hawaiian source music (Coral CRL-56105) released in conjunction with the movie. Reportedly, there are four different covers; at least one has the famous Burt Lancaster beach scene. Music is by Danny Stewart and His Islanders and includes such breezy tracks as "I'll See You in Hawaii" and "Maui Girl." Estimated value definitely exceeds the \$30-45 quote in the Osborne guide.

MGM Records released an album to *The Joe Louis Story* in 1953 with music composed by George Bassman and performed by his orchestra (E221). This is a symphonic, original soundtrack taken directly from the United Artists picture; the album contains eight tracks.

Two ten inch albums were released for *The Quiet Man*. The most well-known to soundtrack collectors is Decca DL 5411, featuring Victor Young's score and a handful of tracks by Decca's ubiquitous Bing Crosby. Not to be outdone, Merv Griffin got into the act and recorded an album of Irish songs for RCA LPM 3089. This features a photo cover (in contrast to the caricature on Decca) of John Wayne and Maureen O'Hara and is the rarer of the two albums.

More on Ten Inch LP Soundtracks...

Why anyone but opera collectors would be interested in the original soundtrack to *Melba* is beyond me. This is a rare RCA Victor album by Patrice Munsell, soprano, singing various selections from the original soundtrack. Look for an unexciting pink cover with Patrice Munsell in a full-length gown on RCA LM 7012 if you dare.

Last but not least of the new batch is Columbia ML 2185, "The Grandma Moses Suite" from, what else, the Falcon Films production of *Grandma Moses*. Released in 1950 (and thus representing one of the first ten inch soundtracks) the suite is dedicated to Anna Mary Robinson, who, as Grandma Moses, became in her eighties one of the best known American artists. The suite derived from the score written for the documentary about her is a portrait in music of Grandma Moses and her home in rural New York. Hugh Martin composed the score and arranged the suite of ten movements.

And you thought *Island in the Sky* was hard to find...

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526. By all means, send him your collecting discoveries and stuff like that.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

THE PAPER CHASE: RECORDMAN ON LP ALBUM COVERS PART I

As I gently broached the topic, Recordman got really fired up.

"Look," he said, "I don't care what Musicman told you. If you are seriously going to collect LPs, you have to take notice of the album cover condition whether you are selling or buying the record. Any seller who doesn't grade the cover and note defects, if any, is only telling you half the story. We talked briefly about this before [FSM #30/31, Jan/Feb 1993].

"Always remember," he continued, "while condition of the vinyl itself is paramount in your decision to buy, the closer the cover jacket remains to its original condition the more the album's collectability is enhanced. The ideal soundtrack LP you buy features mint vinyl and a mint jacket or as close as you can get to it. This 'ideal' remains the same whether the record is two years old or 40. This, of course, is very difficult the older the album, yet I've run across LPs 40 years old that look as if they had just been distributed. These are real jewels in any collection, especially if the LP is a classic, rare score or album. The result of this is that sellers who don't tell you the grade of the cover leave you partially blind in your record purchase decision. There, 'nuff said," he smiled. "Your turn."

In addition to its primary protective function, the cardboard LP jacket can also add visual enhancement to the recording and provide fairly extensive liner notes about the movie, score and composer. Unfortunately, the changeover to CDs greatly reduced the appeal of cover graphics. Soundtrack album cover art has traditionally depicted or fantasized a scene from the movie as a

visual "hook" hopefully to set it apart from its cardboard cousins. Even if you have never seen a particular movie or heard of its composer, a striking cover can serve initially to elicit your attention. If you have seen the movie, the cover hopefully serves to jingle your memory in a positive way and entice your purchase so as to relive the movie.

Indeed, as Bob Smith mentioned a while back, soundtrack albums and especially their covers are collectable independently to some as movie memorabilia, separate and apart from their collectability as records containing music! When the time comes to sell the album, it has appeal to three separate audiences, i.e. to Recordman, Musicman and their second cousin, Movieman! (Gentle readers, please consider these *nom-de-plumes*, gender neutral, as the aging author cannot bring himself to say "Recordperson" without giggling and gagging at the same time.)

Some soundtrack cover art over the years has been truly outstanding, to the extent that it is impossible for Recordman to hear a score and not also briefly visualize the album cover. Other album jackets contain designs or photos, which in Recordman's humble opinion are just plain ugly. Accordingly, Recordman submits his list of some of the most unattractive cover art/photos he has seen in his journeys, notwithstanding the quality of music contained on the album.

As even Recordman's collection is far from complete, readers may feel free to nominate other such shameful examples of bad cover design as they feel appropriate. Remember, a bad painting or photo may be offset by nice colors or overall design. (Note: No fair nominating mainly recent various-artists rock soundtracks—there would be too many to list.) Send your lists to me, with a xerox of the cover if possible. Recordman's decision is final. He will also accept up to five nominations for the *best* album covers from the last 40 years.

Recordman's Grudge List of Truly Pathetic Soundtrack Album Covers (in No Particular Order):

- 1) *The Bird with the Crystal Plumage* (Capitol ST-642): What is this depicted (besides a hand)? An early rendition of the Varèse logo, perhaps?
- 2) *Jane Eyre* (TV, Capitol SW-749): Terrible

portrait painting and colors.

- 3) *Peyton Place* (RCA LSO-1042): Franz Waxman's excellent score deserved better than this atrocious photograph cover. (A similar photo befell Frank Skinner's score to *Back Street*, Decca DL-79097.)
- 4) *Satan in High Heels* (Parker PLP-406S): I think this was supposed to be erotic—leather and whips if you're into s&m.
- 5) *Twilight of Honor* (MGM-SE-4158): This is what happened when John Green scored for Richard Chamberlain.
- 6) *The Swarm* (Warner Bros. BSK-3208): I got an ideal! A black cover with the title in red dots—bees! Get it?
- 7) *Superman III* (Warner Bros. 23879): Ugly cartoon drawing.
- 8) *Chariot of the Gods* (Polydor PD-6506): In the Maya tradition.
- 9) *Midnight Cowboy* (United Artists UAS-5198): Depressing b&w photos for depressing movie.
- 10) *How to Murder Your Wife* (United Artists UAS-5119): Straight printing of title on black background.

Honorable Mentions: *Marco the Magnificent* (Columbia OS-2870); *Hans Christian Anderson* (Decca DL-8479); *Alice's Restaurant* (United Artists UAS-5195).

Hot Collectible LP of the Month:

Electra Glide in Blue (United Artists UALA062-H, 1973, James W. Guerico, others): This has been appearing on many want lists lately. Why? The packaging! The album has a gatefold cover and contains a gorgeous 6' by 2' poster of star Robert Blake on his Harley-Davidson Electra-Glide in the badlands; a 3' by 2' poster schematic drawing of the Electra-Glide; and a 24 page movie booklet. (Attn: Doug Faké—can you fit this one into a jewel box?) Estimated value near mint with all inserts: \$50 plus.

Faster than a speeding 45! Able to leap smelly flea market tables in a single bound! Recordman and his mild-mannered alter ego Mike Murray can be reached at 8555 Lamp Post Circle, Manlius NY 13104. Next month: Caring for old beat-up album covers.

SOUNDTRACK ALBUM ODDITIES: PART IV C - VARIATIONS BY COUNTRY

by ANDREW A. LEWANDOWSKI

Still continuing our review of soundtrack albums that have had differences between issues from different countries, not including CDs...

Jesus of Nazareth: The U.S. release (RCA ABL1-4284) to Maurice Jarre's score of Franco Zeffirelli's mini-series of the life of Christ contains 22 selections, all with dialogue and music. The British Pye release has only 11 selections but 10 are music-only tracks (the track titled "Beautitudes" contains dialogue by Robert Powell as Jesus). The reputed U.S. 3LP set with dialogue and music (RCA CBL3-3929) was never released.

Juliet of the Spirits: Nino Rota's score to this Federico Fellini film was released on the Italian CAM label (CDR 33-2) with 12 bands of music. Although the U.S. release on Mainstream (56062, S/6062) has 13 bands, that's only because the cuts titled "Cupid Strikes" ("Cupido ha sonno") and "The Master of Love" ("La maestra d'amore") were combined on the Italian LP. The album was also reissued in France as part of a 2LP collector's edition from CAM (500.001) with 14 selections. This record has the exact same material as the other two but breaks out "The Golden Rose" ("Rose doree") as a separate cut. (On the other two albums it is incorporated in with "Juliet's Theme" and "Circus Ballerina" as one cut.)

King Kong: The John Barry score for this high-budget 1976 remake of the classic "beauty and the beast" tale has one additional band on the Japanese LP (TAM YX7032) titled "Kong's Cry." The U.S. (Reprise MS2260), British (Reprise K54090) and Spanish (Hispavox Reprise HRES 29188) pressings do not contain this selection.

King Solomon's Mines: Jerry Goldsmith's score to this Richard

Chamberlain adventure flick was released in the U.S. on the Restless label (72106-1) with 10 selections. The French release on the Milan label (A259) is the same. However, the Spanish release (Vinilo VSD 1016) has three additional bands of music, "No se vende" ("No Sale," 3:22), "Un cigarro?" ("Have a Cigar," 3:24) and "Bajo el tren" ("Under the Train," 2:57). [This column discusses LPs only, but I can't help but point out that the Intrada CD of this score, FMT 8005D, is even longer with 18 tracks. -LK]

The Leopard: Luchino Visconti's period film about the demise of the Sicilian nobility in 1861 was scored by Nino Rota. The album was released in Italy on the Titanus label (TMS 1004). The pressing has some bands of different music from the U.S. release (20th Century Fox FXG/SXG 5015); it was reissued in 1979 on RCA NL33208. In 1983 Varèse Sarabande released an LP (STV 81190) which contains the music from the two original albums plus four previously unreleased cuts: "Nocturnal Ride to Palermo" (1:37), "Sign of the Revolution on the March" (1:39), "Sunset over the Roofs" (0:22) and "Angelica Asks the Prince to Dance" (3:36).

A Little Romance: Georges Delerue's score to this story of young love was released on two similar albums. The U.S. release (Varèse Sarabande STV 81109) has 16 bands of music totaling 39:09. The Japanese LP (East World EWS-81236) has 20 selections of which three are dialogue highlights. The dialogue highlights total 2:50 while the 17 bands of music total 36:25. Also, many of the cuts have different titles (translated) and timings.

Andrew Lewandowski can be reached at 1910 Murray Ave, South Plainfield NJ 07080-4713. This column to be continued—forever!

THESE BOOTS WERE MADE FOR HAWKIN': PART VI - BOOTLEG ONE-SHOTS

by BILL BOEHLKE

Concluding the list of bootleg one-shot LPs without a linking label:

The Reincarnation of Peter Proud/Islands in the Stream (Monogram JG-7711). Front cover has photo of screaming Michael Sarrazin; back cover has George C. Scott and cast on fishing boat, with cast and credits in box. Great treat for Goldsmith fans when this came out in the early '80s. No tracks listed on labels; Intrada's re-recording of *Islands* is the one to play.



Birdman of Alcatraz (Boa 101). Nice front cover with graphics from the film. Back cover has more graphics and Japanese writing. Either a "POO" special or someone borrowed the Japanese "import" idea. "Limited Collector's Edition" on the back cover, 500 copies pressed, each one hand-numbered. Blank labels. Very nice Elmer Bernstein score.

The Runner Stumbles (EG 1001). Front cover has illustration and credits from the film. Back cover has graphic of Ernest Gold, with a letter from director Stanley Kramer to Gold inset. Red labels, no track titles.

The Caine Mutiny (Cinesound 001). Boot of the top-rare soundtrack LP, likely done on the east coast. Black and white copy of the

original RCA front cover, with RCA logo obscured by "Cinesound" in box. Box in center of cover hides "Music Composed and Conducted by Max Steiner," instead stating "Private Pressing - 1000 Copies. Not for Commercial Use." Blank back cover (original back cover had a write-up on the film and score). Green labels with track titles.

Filmusic (Centurion CLP-1600). 45 single jackets on front cover, along with titles and composers. Side 1 is in stereo, side 2 is mono. Sources are 45 singles for side 1, film tracks for side 2. Titles include *All the President's Men*, *Midway* (the "Midway March") and *Scorpio*.

Filmusic II (Centurion 1210). Similar design, layout, and sources as the first edition. Tracks include *The Conversation*, *War Wagon* and *The Wrong Man*.

Our Mother's House (MGM E4495). A U.S. mono boot of the rare Canadian Delerue LP. Later reissued in stereo by Polydor/MGM in Canada (MGM SE 4495).

Klute (WS 1940). Michael Small apparently assembled this one for a commercial release that never came. Red labels with no track titles.

The Undefeated (Lone Star LS-1983). Hugo Montenegro's western score on side 1. Side 2 has unreleased music from Newman's *How the West Was Won*. No track titles.

The Great Movie Themes: Volume 1 (DLP-1005). Front cover has illustration from *Missing* in two-tone brown. Back cover has three photos and track titles. Cuts include *The Devil and Max Devlin*, *The Beast Within* and Vangelis' *Missing*. Label says stereo.

Classic British Film Scores (Ariola CBF 13). "Big Ben" illustration on front cover, along with film titles. Background on composers

and tracks on back, with "Jacket Made in Canada" on bottom. No logos or copyrights anywhere. Music sources unknown.

Columbo: Ransom for a Dead Man (no label/number). Music by Billy Goldenberg. Also includes *Up the Sandbox*, *The Harness* and *Change of Habit*. Tracks on label are untitled but grouped by film and TV title.

Catlow and Famous Film Themes (Eros EOP-80544). Roy Budd collection. Front cover has photos from *Catlow*, back cover is a black and white copy of the front cover of the Pye *Soldier Blue* LP, minus the type below the photos. Includes six tracks from *Soldier Blue* from the Pye LP, six tracks from *Catlow*, and main titles from *The Carey Treatment*, *Zeppelin* and *The Wrong Man*.

Plan 9 from Outer Space (Pendulum Records EROS-009). Does the widely acknowledged "worst film ever made" really deserve this? This 1983 release is actually most of the film itself, and it's really quite a hoot. The phony liner notes on the back by Edward D. Wood, Jr., dated December 1978 (he died on December 10, 1978), state: "I also refused to pay for the theater toilet seat that Tor Johnson broke." Yow! Black and white covers. Re-released twice: on Hippo Records in 1986, and Performance Records in 1989, also on CD.

The War of the Worlds/When Worlds Collide (Quasi Records PAL 1951-1953). Two Leith Stevens scores on one LP. Color covers are similar in set-up as the GSF Great Horror/Action Music LP. One has a scene from *War*, the other has a shot from *Collide*. "Limited Collector's Edition" banner on *Collide* side. No track titles on labels. Music is incomplete

and mono. Produced by GSF folks.

Barbarian and the Geisha (Gemeni 1). Simple cover graphics, Hugo Friedhofer's music lifted from the original 20th Century Fox LP.

Film Music of Bernard Herrmann (Cinesound CSR 301). Actually "Last Grave at Socorro Creek" from *The Virginian* TV series on side 1. Side 2 has tracks from TV's *Have Gun Will Travel*, along with other Herrmann TV music. Probably from the CBS archives.

David and Bathsheba/How Green Was My Valley (Sound of Hollywood 4001). Alfred Newman scores, from acetates.

What's the Matter with Helen? (Dynamation DY 1200). David Rakson's score, here incomplete.

The Farmer (Red Earth HM-1001). Another Montenegro score, not to be confused with Morricone.

Survival Run/Alexander (no label/number). Plain covers, music by Gary Friedman.

Taras Bulba (UA 100). A U.K. mono boot of Waxman's score.

Les deux anglaises (STEC 117). A German boot of the famous Delerue score, from the original French LP (Disc AZ STEC 117).

Fantastic Film Music (Sound Strange 8796). Also from Germany, limited to 200 copies. Tracks listed from videotape sources; has the end title from *White Dog* by Morricone.

This concludes my column on bootleg soundtracks released throughout the years, not including current Off-World and Tsunami CDs mentioned in recent issues. It's quite a list, and no doubt there are more titles not mentioned here. Hop to it, guys! •

Bill Boehlke can be reached at 1301 Harbor Ave SW #112, Seattle WA 98116. This column is now done!

QUESTIONS

Q: Did John Williams compose the music for that little known chapter in the Star Wars saga, The Star Wars Holiday Special (CBS, 11/17/78)? It contained some variations on the main theme plus original themes which sounded distinctive enough to be Williams. -SH

A: Nope. According to the end credits, Ian Fraser composed and conducted the music, with Billy Byers doing orchestrations, from the original Williams source material. Songs were by Mitzie and Ken Welch.

Q: Why hasn't Elmer Bernstein's complete To Kill a Mockingbird recording from his "Film Music Collection" series of the '70s been released on CD? -RHt

A: No record label has been able to reach an agreement with Bernstein for CD rights to this and other LP-only titles in his FMC series. See article, FSM #30/31.

Q: What are the birth dates of Michael Kamen, John Williams, James Horner, James Newton Howard, Hans Zimmer and Shirley Walker? -AM

*A: In that order: 4/15/48, 2/8/32, 8/14/53, 6/9/51, 9/12/57, 4/10/45. This information is in Fred Karlin's new *Listening to Movies*, see ad, p. 5.*

Q: Where can I write to Michael Kamen, Basil Poledouris and Shirley Walker? -AM

A: I can forward letters to Poledouris and Walker. Kamen can be reached through Goraine-Schwartz Agency, 3301 Barham Blvd, Suite 201, Los Angeles CA 91608. Horner, Howard, Zimmer, Williams, Bernstein and others can also be reached through that address.

Q: Who are the 11 orchestrators credited for The Color Purple (Quincy Jones, 1985)? -CD

A: Jeremy Lubbock, Rod Temperton, Caiphus Semenza, Andrae Crouch, Chris Boardman, Jorge Calandrelli, Joel Rosenbaum, Fred Steiner, Jack Hayes, Jerry Hey and Randy Kerber. (Quincy Jones brought in so many people to help him work on the score, he ended up crediting them when it was nominated for an Oscar.)

Q: Does director John Milius have any new projects with Basil Poledouris? -CD

A: Not right now, but a few things are brewing. It would be unlikely for them not to work together again.

Q: When will Basil Poledouris release his Conan: Sword and Sorcery music? -CD

A: It's not up to him, it's up to the record companies who have been uninterested thus far. (Conan: Sword and Sorcery is the Universal Studios show for which Poledouris composed an original 20 minute orchestral score. It was recorded in London and would not have any re-use fees attached for an album—hint, hint.)

Q: Does Warner Bros. have Max Steiner materials or are the Steiner Library discs the only surviving recordings? -ST

A: Albert Bender of The Max Steiner Music Society (PO Box 45713, Los Angeles CA 90045) responds: "The Steiner Library discs are now housed at Harold B. Lee Library Archives and Manuscripts, Brigham Young University, Provo UT 84602, ph: 801-378-3514. Warner Bros. also has items in their vaults."

Q: Max Steiner auditioned for Selznick's last film, A Farewell to Arms (1957). Why didn't Selznick use his "favorite" composer here? -ST

A: Mr. Bender has the answer again: "Selznick had two

*films in the works at that time and had to put on another composer as Max was very busy. Max had written some music for the film, but later used it in *A Summer Place*. (Similarly, the music he used in *Garden of Allah* was to be a symphony he planned to compose, but he changed his mind at the last minute.)"*

Q: If the recent Blade Runner bootleg CD contains the "complete, original Vangelis score," then who composed the cues accompanying Deckard's search for the manufacturer of the snake scale, and Deckard's entrance into Sebastian's home? -GR

*A: "Soloists of the Ensemble Nipponia," from their album *Japan: Traditional Vocal and Instrumental Music*, Elektra 9 72072-2. The cut is titled "Ogi no Mato" and was used in a few places in *Blade Runner*. (By the way, the *Blade Runner* CD does not contain the complete Vangelis score—a few short cues were left off.)*

Q: Are there any Patrick Doyle scores that have not seen an album release? -ST

*A: Not yet. *Henry V*, *Shipwrecked*, *Dead Again*, *Indochine*, *Much Ado About Nothing*, *Needful Things*, *Into the West* and *Carlito's Way* were all released on CD.*

*Q: Is Billy Goldenberg still working? During the '70s, he was the most underrated composer. He mostly worked in TV, and scored the 1986 mini-series *Around the World in 80 Days*.* -RH

A: He's still around, working mainly in TV movies.

Q: Where did Steve Bartek (Danny Elfman's orchestrator) study music? He was classically trained. -RH

*A: UCLA. He was (and is) in the rock group Oingo Boingo with Elfman; he recently scored *Cabin Boy* on his own but will continue to work with Elfman.*

Q: Is Varèse still interested in doing CD Club limited edition releases? -ST

A: Yes, the next batch is supposedly starting to brew. Some existing titles are still available, write for a list to Varèse Sarabande, 11846 Ventura Blvd, Suite 130, Studio City CA 91604.

Q: Is David Raksin still alive? -MS

A: I asked David (who is now 81 years old). He said yes and added, "Fear not, I have no immediate plans."

Q: Of the working film composers today, how many attended David Raksin's USC classes? What is the curriculum of his class? -DC

A: A complete list would be too long, but it includes at least three dozen composers—Poledouris, Broughton, Young, countless others. Raksin's film music classes, also held at UCLA and other schools, basically study film music as well as compositional development.

Q: Did David Raksin ever comment on the outrageous parody of his Laura song by Spike Jones and His City Slickers? -ST

A: He didn't find it that outrageous, and noted that Spike didn't seem to take the song as far as he could have. Raksin's ultimate statement of approval: "I've heard more outrageous parodies from people who thought they were doing it justice."

Q: Greig McRitchie has orchestrated many of my favorite film scores (Krull, Conan, Willow, etc.). Is he planning to move to composing for films? Also, could I have some biographical data? -DF

Answered by MISTER OMNISCIENT

*A: Now in his 70's, McRitchie has orchestrated for such composers as Fielding and Horner and still works for Poledouris, Barry, Edelman and many more. He is a brilliant musician who, reportedly, has little interest in composing for films on his own and dealing with all the related industry crap. He did score TV shows in the past such as *You Asked for It* and *Charlie's Angels*.*

Q: What exactly does Lois Carruth do for Jerry Goldsmith? -ST

A: She's his assistant. She takes care of his personal business, travel plans, etc., and intercepts phone calls from people who read this magazine.

Q: Has Jerry Goldsmith written music for radio or TV commercials? -ST

A: He's done one or two, but nothing recently in the U.S. Most major film composers have scored a commercial or two over the years.

Q: What's the average length of a score today? -JM

A: 45 minutes for the average feature film.

Q: Do composers ever sign on to studios anymore or do they all freelance? -ST

A: They all freelance, but occasionally sign multi-picture deals with studios like Disney.

Q: How much does a composer earn per score? -CD

A: The range has been zero to \$600,000. The average A-list composer makes \$300,000+ per score.

Q: Is an electronic score written on staves or is it improvised without prepared writing? -ST

A: It depends on the composer, cue, budget and picture involved, and also on whether the composer in question is performing the final music.

Judia Michaels of Los Angeles, CA asked who scored the following studio logos: Tri-Star (Dave Grusin), Hollywood Pictures (Danny Elfman), Carolco and Synergy (Jerry Goldsmith), THX and Universal (James Horner—not John Williams as incorrectly stated last month), Silver Pictures (Michael Kamen), Seagal Pictures (Basil Poledouris), Disney (John Debney).

Corrections/Updates: Tom Wallace wrote the first *Wind* review last issue, not Sean Adams. • Last month I foolishly printed comments by Ross Care and Ken Sutak, on the Little Golden Records *Alice in Wonderland* albums, which contradicted each other. Care said they exist, Sutak said to his knowledge (then) they don't; they do. • The Decca LP of *The Robe* doesn't have "dialogue excerpts" as stated last month—just one line from Jesus in the "Crucifixion" track. More next issue.

Questioners This Month (like the last six months):

DC: Donald Cameron, Miamisburg, OH

CD: Cédric Delele, Noyen, France

DF: David Friede, Pittsburgh, PA

RH: Robert Hubbard, San Francisco, CA

RHT: Ray Hewitt, Los Angeles, CA

SH: Steve Head, Chicago, IL

AM: Amin Matalqa, Gahanna, OH

JM: Jamie McLean, Glasgow, Scotland

GR: Guy Reid, Scarborough, Ontario

MS: Mark G. So, Rochester, NY

ST: Stephen Taylor, Mt. Prospect, IL

Send your questions in today! (See address, p. 2.)

THE SOCIETY FOR THE PRESERVATION OF FILM MUSIC'S THIRD ANNUAL CONFERENCE AND MORRICONE DINNER

Report by JAMES CARROCINO; Add'l Info by TOM DEMARY

The Society for the Preservation of Film Music's Third International Conference could not have been held at a more appropriate venue. In saluting the achievements of film scoring for westerns, the Gene Autry Western Heritage Museum created a unique setting for the event held March 17-20, 1994. Also in keeping with this theme was the SPFM's choice to present the 1994 Career Achievement Award to Ennio Morricone, who is best known for his scores to the "spaghetti westerns" of the 1960s.

DAY ONE

A pre-conference seminar/workshop on "Effective Writing About Film and Television

Music" began the four-day event. Talks were 30 minutes each, with a lot of audience participation. Marsha Berman called for articles for the SPFM's journal, *The Cue Sheet*; Stephen Fry talked about film music resources. Fred Karlin talked about analyzing film scores, the subject of his new book, *Listening to Movies*. After lunch, Steve Wright talked about reviewing records for *The Cue Sheet*. Nick Redman opened his talk on liner note writing by declaring it to be the most pointless exercise in the history of mankind. He opened the floor to questions, but was playing to a tough crowd. Royal S. Brown (*Fanfare*) described the history of film music reviewing and his philosophies on it. He, a paid critic, insisted

that no writer should do reviews for free [pay no attention to the man behind the podium -LK]. Jack Smith (*Films in Review*) eschewed technical talk in favor of writing about the emotional qualities of music. Steven Smith talked about writing his Herrmann biography, giving many fascinating details. Jim Westby talked about film music vs. the University establishment—why film music is not currently a hot topic but why it will be soon.

This all-day workshop was then followed by a reception at the Hollywood Bowl Museum which featured a tour of the stimulating exhibit on film music, "The Sound Behind the Image." (If

possible do not miss this free exhibit which ends May 15, 1994! This was followed by a concert at the Wilshire Theater in Beverly Hills titled "A Musical Affair to Remember," sponsored by ASMAC. Jerry Goldsmith and Henry Mancini were scheduled to appear, but Goldsmith was in London recording, while Mancini was ill—it was only later that we were shocked to hear of his cancer diagnosis [see p.2]. Irwin Kostal gave a welcoming address; Elmer Bernstein filled in as Master of Ceremonies and also conducted his music from *The Age of Innocence*; David Raksin performed *Laura*, proving himself to have a great voice at 81; Joe Harnell conducted a TV music suite; Herbie Hancock and Wayne Shorter were among the other performers. Dudley Moore's horrible performance of *Bedazzled* almost sank the concert, but it fortunately stayed afloat for a moving performance of "Remembrances" from *Schindler's List* by John Williams on piano and 13 year-old Tamaki Kawakubo on violin.

DAY TWO

The conference was busy on Friday as many events were held, some simultaneously. Included was a screening of "The West That Never Was," a documentary on early western films produced by Tony Thomas that featured music by Hans J. Salter. Thomas then gave an opening address on "Music for Westerns," and Elmer Bernstein spoke on his work for "Great Western Film Scores," telling the audience how in scoring *The Magnificent Seven* he achieved his famous western sound by writing music for "the land." This type of music became a trademark in his other scores for *The Hallelujah Trail*, *Sons of Katie Elder* and his last western film, *The Shootist*.

After a break the conference split into two areas. Some of the most exciting events were at the Wells Fargo Theater. Bruce Broughton gave a perceptive presentation on scoring *Tombstone* and provided an analytic comparison to his previous western score, *Silverado*. Modest and forthright, Broughton gave a breath of fresh air to the presentation and had many great observations on both film scoring and his work on these two western films. Next was Susanna Moross Tarjan, who enlightened attendees on the arduous trail her father took in creating the classic western score for *The Big Country*. Tarjan told how her father had a tremendous struggle with director William Wyler on the direction of music for the film, and with assistance from producer Craig Spaulding of Screen Archives, how the score has come to be preserved on CD.

Later in the day, producer Nick Redman gave a presentation on Jerry Fielding's breakthrough score for *The Wild Bunch*. Redman, who had insightful commentary and background on the film and collaboration between composer and director, Sam Peckinpah, is no stranger to Fielding's work and produced several CDs of his film music. (Like *The Big Country*, *The Wild Bunch* is preserved on CD by Screen Archives.) Both Redman's and Tarjan's presentations illustrated that while composers often work under strenuous conditions, they can produce works that are monumental achievements.

Friday's sessions also contained a presentation by Gillian B. Anderson on her work restoring and compiling the score for *The Covered Wagon*; a session by Martin Marks on early sound westerns; Tom Murray and Ronald Maggiozzi on silent films; a discussion by Walter Sherk of the Academy of Motion Picture Arts & Sciences on Hans J. Salter's western scores; an analysis of Aaron Copland's score for *The Red Pony* by Alfred Cochran, illustrated by score excerpts; as well as panel discussions on emerging film preservation in Europe and film music on radio.

THE DINNER

The SPFM's dinner honoring the career of Ennio Morricone was the main event of the weekend. Much like the previous award dinners, it was an opportunity for the 300 or so in attendance to mingle at the reception beforehand. Present were John Williams, Elmer Bernstein, Maurice Jarre, David Raksin, Basil Poledouris, Cliff Eidelman, Laurence Rosenthal, Fred Karlin, Daniel Licht, Herschel Burke Gilbert, Charles Bernstein, Irwin Kostal, Fred Steiner, Tim Simonec, Buddy Baker... producers Nick Redman, Craig Spaulding, Douglass Fake, Robert Townson, Hiro Wada... as well as film director Roland Joffe, producer/author Tony Thomas, scoring mixer Dan Wallin (who is working on Morricone's score to *Wolf*), agent Richard Kraft and many more.

Also prior to the dinner was a silent auction where composers such as Miklós Rózsa, Christopher Young, Alf Clausen, Jerry Goldsmith, George Duning, Bruce Broughton, Elmer Bernstein and Maurice Jarre, among others, generously donated valuable autographed sketches of their work as well as signed CDs, LPs and posters. One of the most exciting items to come up for bid was the late Alex North's stopwatch which was graciously donated by his wife, Anna Marie North. Collectors got a chance to add these rare items to the memory of the evening and the proceeds benefited the SPFM.

Eventually everyone had to take their seats and the dinner began. Tony Thomas gave the opening remarks and the SPFM president, David Raksin, took the podium as Master of Ceremonies. [Henry Mancini was scheduled for that honor but was unable to attend; again, see p. 2.] Taking their turns honoring Morricone were Maurice Jarre (in English and Italian, no less!), Elmer Bernstein and John Williams. Also paying tribute were the Consul General of Italy, Gabriella Moneghello Battistello, and director Roland Joffe, who worked with Morricone on *The Mission*, *Fat Man and Little Boy* and *City of Joy*. Telegrams of congratulations were read from Jerry Goldsmith, Mancini and others not in attendance. A video produced by Enrico DeMelis of New Sound Trails was shown, featuring music and scenes from *Casualties of War*, *A Fistful of Dynamite*, *Sacco & Vanzetti*, *Cinema Paradiso* and *Once Upon a Time in America*. It included footage of Morricone conducting Felice and Raffaele Clemente on pan-pipes for the *Casualties of War* sequences. Attendees responded with thunderous applause and Morricone was presented his Career Achievement Award by John Williams to a standing ovation. Through an interpreter, Morricone graciously accepted his award and tried to explain his approach to writing music for films.

More mingling and even some dancing followed as the evening progressed. The SPFM once again gave film music devotees the chance to be a part of a wonderful evening that also helped pay tribute to one of the industry's best composers.

DAY THREE

Saturday had another full plate of events to attend. The day began, appropriately enough, with a presentation by Royal S. Brown on Ennio Morricone. The presentation examined the composer's work and featured film clips and music from *Once Upon a Time in the West*, *Casualties of War*, *White Dog* and *The Thing*.

Following Brown was syndicated TV critic Jon Burlingame's panel discussion with composers for TV westerns. Herschel Burke Gilbert (*The Rifleman*) and Fred Steiner (*Gunsmoke*, *Rawhide*) were present and reminisced about working on early TV westerns. Unlike Elmer Bernstein's comment the previous day regarding scoring western features for "the land," these

composers more often than not wrote music focusing on the characters and stories. This was due to TV's intimate nature and the style in which the series were made. They also explained the difference between working on features and television at the time and how quite often they had to create a library of music for shows before they were filmed. Burlingame showed clips from these composers' works and played an excerpt of an interview with composer George Duning about his work on *The Big Valley*. A great footnote to the presentation was a clip of the main title sequence to *The Men of Shiloh* which was the only western TV series to feature a theme by Ennio Morricone.

A High Noon Luncheon followed the panel discussion and featured the opportunity to eat, chat and get pictures with the composers and several stars of western films.

Next came my personal favorite event of the entire conference. Composer Basil Poledouris spent an hour discussing his Emmy-winning work on the epic mini-series *Lonesome Dove*. At first Poledouris discussed how he came to do the mini-series and what he was doing in his career at that time. Then, instead of just verbally explaining his process of composing the themes for *Lonesome Dove*, he went to a piano that had been provided for him and actually played them for us! This was truly exciting because it demonstrated his composing process and showed how beautifully his thematic material worked in adding to the setting and characters of the six hour saga. It also illustrated how seamlessly all these themes could be interwoven and played off one another. Even though he professed he hadn't played before an audience in 18 years, I wouldn't have believed it. After hearing him play and explain his reasons for utilizing the themes the way he did, it is no wonder *Lonesome Dove* provided him with a good relationship with its director, Simon Wincer, as Poledouris has since scored most of his other films. Unfortunately, the question and answer session of the presentation was cut short, but Poledouris stayed outside to finish answering the many questions the audience still had. This was a wonderful experience and I feel sorry for those who missed it. However, the conference was still in full swing so there was more to do. A soundtrack swap meet was held for the rest of the afternoon for those of us who don't have enough LPs and CDs taking over our lives, and other presentations were held concurrently. Among those were "Preserving and Promoting the Legacy: Heirs of Film Composers" with Susanna Moross Tarjan, "Restoration and Preservation of the Max Steiner Master Recordings" by James D'Arc of Brigham Young University where the Steiner collection is housed, and "The Music of Hugo Friedhofer" by composer/songwriter Linda Danly of USC.

EPILOGUE

As if this was not enough, there were still two performances of the 1923 Paramount film, *The Covered Wagon*. This silent film was shown with live orchestra conducted by Gillian B. Anderson who also restored and compiled the original score written by Hugo Riesenfeld. One performance was held Saturday evening and another was held Sunday afternoon (after the SPFM Board of Trustees open meeting). All in all the conference was a terrific event, and hopefully next year's will be only better.

Note: Many if not all of the presentations of this year's conference were audio taped and are available for purchase. Proceeds will benefit the SPFM. To order, contact them at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775. Tapes are 30-45 minutes and \$6 each.

SPFM CONFERENCE AND DINNER 1994

Photographs by ERIC NEILL



John Williams, Ennio Morricone and interpreter



Cliff Eidelman and fan



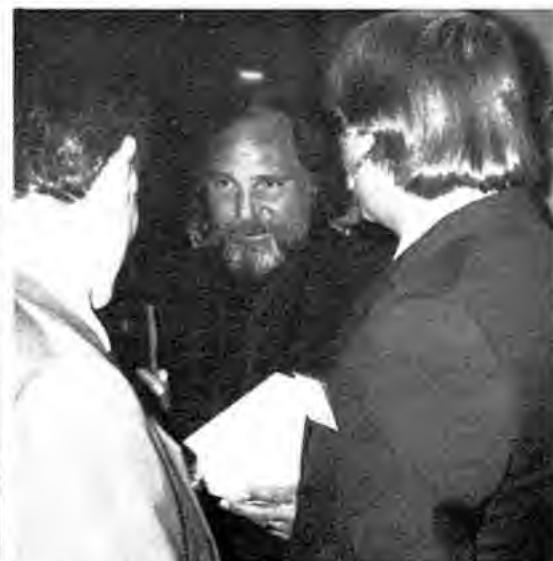
James Carrocino tells Elmer Bernstein a good story



1994 Honoree Ennio Morricone



Orchestrator Tim Simonec, Eric Neill and James Carrocino



Basil Poledouris, back of Doug Fane's head



Clockwise from above left: Fred Steiner and John Williams (pull my finger?), collector Kyle Renick at right; Maurice Jarre signs for collector David Mitchell; Bruce Broughton at Friday's conference; John Williams signs for Douglass Fiske (Intrada); John Williams and old friend Laurence Rosenthal



L-R: Bob Fredricks, Jack Smith (Films in Review), Nick Redman (Fox)

Composers Fred Karlin, David Raksin, Fred Steiner (standing) and Herschel Burke Gilbert (seated) with television western actors from the '60s

THE JOEL McNEELY CHRONICLES



INTERVIEW BY MATTHIAS BÜDINGER

What a chance for any film composer, especially a young one trying his fortune in the business—to score George Lucas' *The Young Indiana Jones Chronicles*. It's an opportunity of which Joel McNeely has taken full advantage, showing off his talents at diverse musical idioms and winning an Emmy award for his efforts. McNeely tackled the series' expansive settings and emotions with great success, alternating for its over 20 episodes with veteran film and TV composer Laurence Rosenthal, who wrote the series' theme. (Frederic Talgorn also scored a few episodes.) The show is currently filming more installments to fill a syndication package.

Four CDs of the show's music have been released by Varèse Sarabande, a wonderful survey of musical styles and cultures. McNeely composed and conducted the scores for the following episodes on the CDs: Verdun 1916, Paris 1916, German East Africa 1916, The Congo 1917, London 1916, Indiana Jones and the Scandal of 1920, Indiana Jones and the Mystery of the Blues and Indiana Jones and the Phantom Train of Doom. In addition to providing underscore evocative of the various locations—Africa, Paris, London, New York, etc.—McNeely adapted '20s jazz/blues music by Gershwin and other composers for the "Scandal of 1920" and "Mystery of the Blues" episodes represented on volume 3 ("a great learning experience," he said) and had to do research on style and period for every episode. For the London show, for example, he used English composers like Walton, Elgar and Vaughan Williams as role models. Much of the music was written in McNeely's hotel room in Munich, the city in which the music was recorded. He would fax his sketches to orchestrator David Slonaker in Los Angeles, who would in turn fax the completed sketches to Vic Fraser in London. Then Graham Walker, the music coordinator, would bring the scores to Munich. That's "modern times" technology!

Joel McNeely started his music education in a private arts academy in Michigan where he studied composition. He later went to the University of Miami as an undergraduate and the Eastman School of Music as a graduate student. Prior to *Young Indiana Jones* he did some TV movies and episodes (like *Splash, Too*), but has since moved into features like *Samantha* (CD on Intrada), *Iron Will* (CD on Varèse) and *Indian Warrior*, the latter two for Disney. He recently landed the prestigious scoring assignment for George Lucas' *The Radioland Murders*, which takes place in the '30s.

Matthias Büdinger: It's a nice story how you got started, Joel...

Joel McNeely: My father was a writer. He wrote a TV series called *Owen Marshall, Counselor at Law*. We were living in Wisconsin at that time. They were about to record the main title and the score for the first episode; Elmer Bernstein was doing the music. My father said, "I'm gonna fly you out for the recording session." So he brought me to Universal Studios, and there was Elmer Bernstein conducting the orchestra. I just loved it. I thought that was the greatest thing. Being 12 years old then, I decided that I wanted to do what Elmer was doing.

When I first came to LA after my musical studies I supported myself being a studio musician. I played saxophone and flute. I was doing that for about a year or two, and I was really unhappy. I was having a hard time breaking into the writing community. So I just took all the money that I had saved and I hired an orchestra. I wrote maybe 10 pieces of music, fictional film cues, for example an action cue, a romance cue, a main title, a synth cue, all without having any picture. I made a tape, and I sent it out mistakenly to other film composers.

MB: Why mistakenly?

JM: Well, because it's not other composers that get you jobs. But the composers I sent it to were all very supportive. Bruce Broughton wrote me a long letter about what he thought about the tape. David Shire called me after he got the tape. He said, "I'd like you to orchestrate my next movie," which was *Short Circuit*. It was a pretty big film. It was a wonderful opportunity, and terrifying at the same time because I was not ready to do something on that level. David sort of spoon-fed me along the way through the process.

MB: Did you discuss musical concepts with Larry Rosenthal on *Young Indy*?

JM: Larry and I had a meeting with George Lucas discussing the concept for the show. George actually had specific musical ideas. He almost composed the music in his head beforehand. They had extensive temp-tracks for the shows.

MB: What kind of temp-tracks?

JM: For instance, in the Verdun episode there was a very poetic scene which took place in a church which had been converted to a wartime hospital. You had the beauty of the church against the horror of the wounded. Our sound designer Ben Burtt decided that Beethoven's Moonlight Sonata would be an appropriate musical piece. It worked beautifully. But then I was faced with the problem of writing something like that, something that captured the same quality but that followed the picture better, playing the underscore elements. It was tough to write up to that level of Beethoven.

MB: That's always the problem for film composers, trying to forget what they've heard before. You can't start totally unbiased then.

JM: It is hard. But that choice was genius. I never would have thought of the Moonlight Sonata for this scene. It was really well thought out. I wrote something in the same genre. So sometimes temp dubs, if done well, can set you off on the right path.

MB: How did you approach the Africa show?

JM: I decided early on that the overall journey of the picture required an epic film score with pathos. In some moments I inserted ethnic music. My background is as a jazz musician. So this

Africa episode was closer to my musical roots than, say, the Paris show.

MB: How did you get the *Young Indy* assignment, through your agent?

JM: Yes. But you are never sure how these things come about. The way I understand it, my agents [Gorfaine-Schwartz] recommended me to John Williams who was consulted by George Lucas and producer Rick McCallum on the music.

MB: John Williams, of course, was the composer of the *Indiana Jones* feature films.

JM: Yes. John Williams knew Larry Rosenthal's work very well, of course, but me being the younger guy... My agents were very instrumental in getting me this project. Quite honestly, I certainly don't have the credits other composers in Hollywood have, so they were making a calculated risk in hiring me.

MB: But now, with this show, you have a wonderful musical "business card." Everybody should know now what you are able to do. The show's production seems top-notch in all areas—has scoring it been difficult?

JM: Rarely have I been this challenged by the quality of the picture, where I thought that I have to write up to the picture, where I was striving to go beyond my best. With this Indiana Jones show you look at the picture and you just say, "Oh, my God, that's such a poignant scene and such a beautiful vista. What am I gonna write for this scene?" On this show I had these problems all the time. The quality was so consistently high.

MB: So did it happen that you were absolutely afraid to score certain scenes?

JM: Are you kidding? Oh, absolutely. There is a scene in the Africa episode where Albert Schweitzer is floating on the river. He is talking about his philosophy. It's such a poignant and beautiful scene. It almost doesn't need music. The music had to be quietly underlying the poignancy. It took me weeks to come up with a theme for that.

MB: Did you have any film music mentors?

JM: I have two: The first one was Rayburn Wright who was the instructor at the Eastman School of Music. He was a brilliant man who knew his craft impeccably well. The other one is Bruce Broughton. He has recommended me for a lot of projects. He is so kind and supportive. I can call him up whenever I am not getting notes on paper. He always has well-chosen words of inspiration. He has been through it all. He knows the ropes. He is a master of what he does.

MB: What other film composers do you admire?

JM: Obviously I love John Williams' work. Bruce is in the same category. Ennio Morricone is as well... Alex North...

MB: Jerry Goldsmith?

JM: Of course I love Jerry Goldsmith. We all owe a great debt to him. What I admire about these guys—it's what I strive for—Jerry Goldsmith, for instance, has carved out his own musical identity. He writes film music, but it stands on its own as music. It could almost be concert music, like John Williams' film scores. But I think we all have something of ourselves to offer. The pitfall in film music is to be imitative. Under the pressures of long hours of work, with a short amount of time to deliver a huge amount of music, we all tend to be writing what we heard before—at least I do. My personal goal is to let a little bit more of myself, my musical stamp creep

into each score. The more you do it, the more that happens. At the beginning I didn't really have the technique or the confidence to put on

paper what I had to say musically. It was easier to be imitative.

MB: Thank you very much, Joel McNeely.

Matthias Büdinger is a veteran writer for Soundtrack! magazine. I run little bios like this on writers when I need to fill up space.

POLEDOURIS • SEAGAL



ON DEADLY GROUND

REVIEW / INTERVIEW BY LUKAS KENDALL • P.S. BASIL RULES

After a comedy spoof (*Hot Shots: Part Deux*), hit family film (*Free Willy*) and finally released Orion shelf-dweller (*Robocop: Part Trois*), Basil Poledouris returned to action-adventure with Steven Seagal's *On Deadly Ground* (Varèse Sarabande VSD-5468, 7 tracks - 29:39). Funnier than *Hot Shots*, the film featured Seagal as an environmental action hero who goes after greedy bad guy Michael Caine, hangs out with Inuits, has a dream sequence, kills a hundred mercenaries ("Put away your guns! Let's get him hand-to-hand!") and blows up an oil rig. Nevertheless, the film is destined to become a cheese classic as an entertaining actioner, and contributing to that is Poledouris' score.

Considering his screen persona, what kind of person was Seagal to work for? "Seagal was cool," says Poledouris, who has nothing but praise for the first-time director and is himself quite cool. "It was one of the more meaningful experiences I've had with a director." Poledouris was initially attracted to the project by the ecologically-minded script and the thought of working for a high-profile action star, and went in to an interview. "I found Steven to be an absolute gentleman. He was very well versed in my scores and had strong ideas of what he thought the music should be for his film. He knew he wanted an orchestral, sweeping kind of thing to match the grandeur and scope of Alaska, and he also knew he wanted to use some Native American music."

After talking for some 15-20 minutes and finding they had similar musical ideas, Poledouris invited Seagal to his studio "to see if he'd be comfortable working here, because it seemed he wanted to be closely involved in writing the score." Poledouris played him some synth sounds he had fooled around with and excerpts from his past works. "Interestingly enough, he responded to *Farewell to the King*, some of the smaller passages, because there's a more exotic flavor when I was trying to capture what Borneo might sound like, although frankly I don't have a clue what music in Borneo sounds like." *Farewell to the King* was used as some of the film's temp-track, and three cues of it were actually licensed and spliced together for the scene after Seagal beats the crap out of some redneck in a bar (which he does every movie). This came after Seagal found Poledouris' original cue less appropriate, and Poledouris suggested just buying the temp music rather than having him copy himself. (A similar thing happened on *The Hunt for Red October*—some music from Poledouris' *No Man's Land* was licensed and tracked in.)

Prior to filming, Seagal flew Poledouris and music supervisor Budd Carr to Alaska for a week "to soak up the atmosphere and be in on pre-records they were going to do with native dancers and drummers." Working with Native American music was another thing that attracted Poledouris to the film, as he had done a little research in the area for *White Fang*. The composer got immersed in the ancient dances and chants, talking to the drummers and recording their instruments. "The chants are not monotone, but are almost spoken. There's very little melodic construction, which is something I've noticed in cultures throughout the world, the melodies tend to come later historically." Poledouris and Carr were also treated to a heli-

copter tour of the enormous glaciers and various shooting locations, which "totally blew me away."

Poledouris returned to LA to start on themes; four to five months ultimately transpired from the time he first met Seagal until shooting was complete. Seagal returned and started "buying" (approving) the thematic and rhythmic concepts the composer was playing with. The director then became involved in the film editing which took his attention away from the score, but Poledouris was impressed with his musical vision. "His instruction with the main theme was that he wanted it to be very strong, and have kind of an indigenous flavor to it, utilizing the native rhythms, which are very straight, they're not African or Tahitian. I needed them to give it a surging, driving quality, and I think it also gives it an exotic kind of quality. I guess you could interpret it as oil wells going up and down too. He really wanted it to have that drive, and more importantly he wanted it to speak clearly and directly." Poledouris compared Seagal to director John Milius (*Big Wednesday*, *Conan the Barbarian*, *Flight of the Intruder*) in this desire for a straight-ahead, uncomplicated melody. *On Deadly Ground*'s main theme, which Poledouris came up with just before scoring, is indeed a driving, traveling piece first heard in the "Main Titles" over *Cliffhanger*-esque mountain ranges; its steady percussion is memorable even when the melody over it is at first elusive.

Seagal's musical literacy was also helpful at the recording sessions. "He can read full score. He would sit in the booth when we were recording and he could say, 'Gee, this bassoon line here, there's too much movement,' and it was very helpful. There's nothing worse than being on a recording stage and having someone tell you, 'I don't like it.' That's bad enough, but then when you pursue what they don't like, they don't have a clue. Sometimes it ends up being, 'Gee, I really like Nine Inch Nails instead of this orchestral stuff.' Steven, however, could be very specific and pinpoint things." Poledouris implemented and agreed with the changes Seagal requested, which weren't many. Seagal also stayed true to his word with the film's final mix, which features, unlike most action movies, audible music. After an early assembly of the film with sound effects and the temp-track left Poledouris "a little terrified" about how buried the music was, "Steven reassured me, he said, 'Look, if I like this stuff, we're going to hear it.'"

Although the complete score is about 75 minutes, only a half hour is included on the Varèse Sarabande CD due to the typical union re-use fees. For the album, "I opted towards the gentler pieces, particularly 'The Journey,' the whole dream sequence, because outside of *Wind* that kind of stuff hasn't been represented on my albums." "The Journey" is the eight minute dream sequence where Seagal has to choose between a naked lady and an old woman to find his spiritual path—it's like the model is the bad quick fix of the oil company, but the grandma is the good spirit of mother nature and the Inuits, get it? This cue spotlights the various ethnic elements of the score, featuring synthesized voices and Inuit throat singing. It climaxes with building percussion and two powerful sets of minor then major chords from brass as Seagal emerges from a river (it's, like, a birth metaphor). More reflective music can be found in the seven minute final track, "The Warning/End Credits," which accompanies Seagal's hilarious speech about the environment set to various oil slick disaster footage. (This reportedly started at five and a half minutes, but was edited "a hundred times" down to three and a half.) There are also some action tracks, done in the same kind of spiritual, emotional style, but most of the "cued" music for the eyeball-gougings, limb-breakings and point-blank-shootings had to be sacrificed to the Unreleased Music gods. Which is just as well, for a little of it goes a long way; the action tracks which remain, like "Forrest Decides/Horse Chase" and "Jennings Goes Down," emphasize thematic elements in strong brass treatments amidst the ethnic percussion and elaborate but unobtrusive synth accompaniments (performed by Michael Boddicker). Overall, "I used a lot of electronic flutes blended with acoustic ones, and electronic sampled native drums along with Steve Foreman who played real percussion."

Although tied to the sub-comic book story and themes of the movie, Basil Poledouris' score to *On Deadly Ground* served the picture perfectly and on CD is an enjoyable listen. Many action scores today are compromised by having to acknowledge what audiences want to hear when people get their faces bashed in (obnoxious rock). Here, Poledouris satisfies the "hip" requirement with the Native American percussion and healthy use of electronics (purists, beware). However, the score retains an orchestral sensibility and thematic strength, and as a harbinger of future action scores is a great sign. Poledouris had nothing but praise for Seagal, calling him "an absolute delight" even when the tape recorder was off, and if the actor/director is in part responsible for *On Deadly Ground*'s musical strength and cohesion, he should be commended. Mazzel toy, Steven.

SCORE

SOUNDTRACK CD REVIEWS

NEW RELEASES

The Paper • RANDY NEWMAN. Reprise 9 45616-2. 20 tracks - 36:33 • Randy Newman's second score for director Ron Howard, following their 1989 collaboration on *Parenthood*, is an unobtrusive, subtle effort that works effectively in the film, less so on an album. The score is orchestral with horns and jazzy drum rhythms dominating the majority of it; the main theme perfectly conveys the atmosphere of the big-city newspaper operation. The remainder of the music works just fine as dramatic underscore, but tends to be forgettable on its own. As for Newman's vocal tracks, there's one song, "Make Up Your Mind," performed by the composer which, like the rest of the album, makes a whole lot of sense if you've seen the film. **3** *-Andy Dursin*

Andy adds: "Also just out is David A. Stewart's The Ref from Imago/BMG, an unusual new score recorded in London and co-orchestrated by Matthias Göhl (Elliot Goldenthal's frequent producer). Mixing rap rhythms with choir and orchestra, this one's not for all tastes, but I have to admit I got a kick out of it. (The "explicit lyrics" warning on the front cover refers to Denis Leary's four-letter words, lifted directly from the film dialogue on two of the tracks)... Fans of the Club Foot Orchestra will be delighted to hear of their new release, Sherlock Jr. (Rastascan BRD-53, 30 tracks - 50:42), a new score for the classic Buster Keaton comedy. It also contains a seven minute suite from their Felix the Cat Woos Whoopee." See an article on the Club Foot Orchestra in *FSM* #30/31.

Angie • JERRY GOLDSMITH. Varèse Sarabande VSD-5469. 9 tracks - 34:38 • "Subdued" doesn't begin to describe this latest effort from Goldsmith, who has managed in the past few years to put more distance between himself and his old "King of the Thrillers" typecasting than one would have thought possible. "Angie's Theme" is a mellow tune for accordion, of all things, later picked up by strings, with the usual ornamentation of sparkly electronics and a surprise cameo appearance of an electric bass guitar in rhythmic support. The theme captures some of the winsome charm of Goldsmith's earlier comedies, particularly *The Trouble with Angels*—but on prozac. The rest of the album (which includes a four minute source cue) mixes gentle settings of the theme with the expected droning strings and woodwinds (plus little tinkling sequenced bits) and a few delicately plinked piano notes for those extra-sensitive moments; it recalls *Rudy*, but without that "Win One for the Gipper" spirit. Later in the score, Goldsmith builds some tension in a traveling piece built from rhythmic string material left over from *Basic Instinct* and an electronic ostinato that seems to have escaped from *Criminal Law*. The main theme grows on you and this subdued score is probably quite effective in the film, but this sort of intimate subject matter doesn't require much musical support. I'd hate to think that's the reason Goldsmith seems to be choosing these kinds of movies. **2 1/2** *-Jeff Bond*

The Sand Pebbles (1966, aka Kanonenboot am Yangtse-Kaing) • JERRY GOLDSMITH. Tsunami 0107. 11 tracks - 34:34 • The dubious German LP graverobbers strike for gold again with this exhumation of sounds from the past. There is an attempt at liner notes this time with a few photos and notes from the original Fox album, and a curious list of Goldsmith film credits including *The Price* and *I Like Flint*. I like this CD simply because it makes the score available again, featuring that loveliest of melodies "Three Stars Will Shine Tonight," and with adequate sound. If the composer is right and 90% of his scores should be eliminated from CD distribution, this should not be one of them. The restrained David Tamkin orchestrations and the dramatic unity and impact add to one of the best Fox scores of the decade. **4** *-Stephen Taylor*

This is definitely a pirated CD, but the sound, although clipped at the high end, is surprisingly hiss-free. Tapes were reportedly used for the mastering. **-LK**

RATINGS:

- 1 The Total Pits
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

The Young Indiana Jones Chronicles, Vol. 4 •

LAURENCE ROSENTHAL & JOEL MCNEELY. Varèse Sarabande VSD-5421. 22 tracks - 76:14 • Varèse has released another quality soundtrack from this ill-fated TV series. The CD has scores from "Ireland, 1916," "Northern Italy, 1918" and "Indiana Jones and the Phantom Train of Doom." The music for the Ireland and Italy episodes, by Rosenthal, have appropriately ethnic sounding pieces. The Ireland show has passages based on Irish folk tunes; the best piece is "Fight in the Bakery," a type of Irish jig. The Italy pieces generally have an "Italian feel" but are the weakest on the CD since they sound the most "TV like." The "Train of Doom" music, by McNeely, harkens back to Williams' scores for the Indy features. The feel here is more cinematic and you can occasionally hear a couple of Williams motifs floating around. The music is rich, pure symphonic enjoyment. Varèse again pulls out all the stops with the packaging, providing extensive liner notes by George Lucas, Rosenthal and McNeely, photos from the show and of the composers, and great cover art by Matthew Peak. **4 1/2** *-Todd E. Smith*

Andrew Derrett also wrote a thumbs-up review for this disc. See David Hirsch's review of it on p. 20, and the interview with Joel McNeely on p. 12. **-LK**

The Hudsucker Proxy • CARTER BURWELL. Varèse Sarabande VSD-5477. 15 tracks - 27:28 • *The Hudsucker Proxy* is the latest collaboration of filmmakers Joel and Ethan Coen with composer Carter Burwell, whose recent scores vary from the fun but inconsequential *Doc Hollywood* to the somber *And the Band Played On*. In *Hudsucker*, Burwell combines the class and romanticism of scores from cinema's Golden Age (with help of classical works by Aram Khachaturian) with the grandiose imagery of the Coen brothers' visuals. Also interesting are Sonny Kompanek's orchestrations and how they vary in the different styled pieces. It is unfortunate that with such a short running time, one piece that had the potential of being my favorite, "The Chase" (1:02), suffers from not being fully developed. Another unfortunate effect of Varèse's 30 minute, slapped-out package is that it will be more difficult for people to accept Burwell's unique style. But much like the Coen brothers benefit from repeated viewings, the score to *The Hudsucker Proxy* will take several listenings really to appreciate. **3 1/2** *-Michael Jason Schiff*

Raising Arizona/Blood Simple • CARTER BURWELL. Varèse Sarabande VCD-47284. 17 tracks - 36:06 • All the Coen brothers' films feature a unique awkwardness that is assisted by the music of Carter Burwell. Just try to picture *Raising Arizona* without the quirky, unconventional melodies performed on the banjo with back-up yodeling. Both *Raising Arizona* and *Blood Simple* are two unusual scores that a fan of the movies should not be without. Highlights of each are "Way Out There" and "Raising Ukuleles," where the yodeling is at its best, and the dark, unsettling *Blood Simple* theme. This is an interesting reissue for those who missed it the first time, of course lacking liner notes. (I understand that Varèse can't provide liner notes for every CD, but providing them for at least 5% would be nice!) **3 1/2** *-Michael Jason Schiff*

Philadelphia (score) • HOWARD SHORE. Epic EK 57823. 16 tracks - 57:18 • Kyu Hyun Kim wrote in a recent review of Shore's *M Butterfly* that the composer is one of only a few who could ascend to the heights of Bernard Herrmann. I can only agree with this. Like Herrmann, Shore's music is entrenched in the emotions of the film he is scoring. *Dead Ringers* did this superbly and much of *Silence of the Lambs*' originality and underlying emotions are due to Shore's powerful music. Once again the composer has teamed with director Jonathan Demme to deliver a powerful score. The herald-like trumpet motif of the main theme ("Senior Associate Andrew Beckett") surrounded by lamenting strings parallels Tom Hanks' plight in the film—a ray of light-life (the trumpet) surrounded by an approach-

ing darkness-death (the strings). That brief musical moment summed up the whole film for me. "Minor Catastrophe" and "Birth" are equally wonderful. Shore has tackled what might have been for a lesser composer a difficult subject without relying on over-sentimentality. He has bypassed tugging on heart strings and tapped emotions instead. **4** *-Andrew Derrett*

The Remains of the Day • RICHARD ROBBINS. Angel CDQ 077775502926. 12 tracks - 49:32 • This most honored and excellent of the Merchant/Ivory/Robbins collaborations is, perhaps, the least successful as an album. The stately repetitions, which work brilliantly on screen as an underscore for the imprisoning manor and its icy inhabitants, do not translate well into an involving, dramatic recording. The deliberate monotony wears thin. Also, the random inclusion of a German art song and the big band crooning of "Blue Moon" amount to an interruption of the musical story. What remains is an uncompromising concept that can be enjoyed on disc by the initiated listener who has experienced the fragile Merchant/Ivory vision of loss and love. **3** *-Stephen Taylor*

Shadowlands • GEORGE FENTON. Angel CDQ 72435 55093 2 1. 21 tracks - 47:18 • The successful crossover of "art" films into the multiplex has meant more soundtrack distribution, with snooty labels like Angel willing to market scores that hint at a "classical" identity. Fenton has crafted soft, lyrical cues, akin to *Memphis Belle*, as an accompaniment to the unlikely love life of C.S. Lewis. Once again, the clarity and precision of the London Symphony is unbeatable. The added bonus of the choir of Magdalen College, Oxford, singing Fenton's own monophonic pieces make for a soothing reverie. A listener who desires allegro metal will wisely steer clear. This lento stream of sounds will please those who appreciate Fenton's considerable talent for understatement. **3** *-Stephen Taylor*

Robin Hood: Men In Tights • HUMMIE MANN. Milan 73138-35662-2. 18 tracks - 30:07 • Hummie Mann is another one of those orchestrators-turned-composers who has worked on such films as *City Slickers* and *The Addams Family*. It's amazing how much composing talent is hidden in these orchestrators. Or maybe it's not always that hidden. Mann is no exception; if you passed over his score to *Year of the Comet*, you missed one of the best of 1992. With *Men In Tights*, Mann again shows himself a composer with talent and style. The score is large-scale, heroic and fully orchestral. However, Mann's music suffers from a waywardly produced album—amidst the score are several songs from the film, which makes for an inconsistent listening experience. Even Disney groups the songs to their animated features at the beginning of albums, letting the score run uninterrupted. On this album, you're changing gears all too frequently. It's almost as if they were aiming at two different markets, one interested in the score, another in the songs. However, by interspersing the cues, they've missed both. The songs are somewhat amusing, however, and the score, although a bit too brief and not completely ground-breaking, is worth taking the time to re-sequence. Overall, a delightful score that is impaired by a somewhat murky production job. **3** *-Roger Feigelson*

Todd E. Smith also had praise for Mann's work here, calling it "a symphonic work in the best tradition of Michael Kamen's Prince of Thieves," although a bit more whimsical. Unusual for Milan, the CD also has notes by the composer and director Brooks. **-LK**

Younger & Younger • HANS ZIMMER. Varèse Sarabande VSD-5456. 11 tracks - 38:59 • As usual with most Hans Zimmer soundtracks, *Younger & Younger* has several score cuts filled out by music of various composers/artists. Zimmer's music, covering 5 of the 11 tracks on the CD, is largely unmemorable—pleasant to listen to, good as background music, but nothing that grabs the attention. It's certainly not in the same league as *Black Rain* and *Thelma and Louise*, for example. Also on the disc are a number of Alex Wurman cuts which sound similar to merry-go-round music; come to think of it, most of Zimmer's score reminds me of merry-go-round music. The song "Show Me Your Face," with vocals by Donald Sutherland and Lisa Angel, is actually pretty good. There is still the merry-go-round style beneath the lyrics, but the two come across as good singers; the disc also has an instrumental version of the song. Overall, however, *Younger & Younger* is good as background music, but not memorable as stand-alone listening. **2 1/2** *-Darren Prinum*

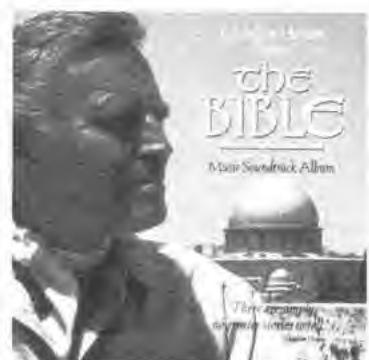
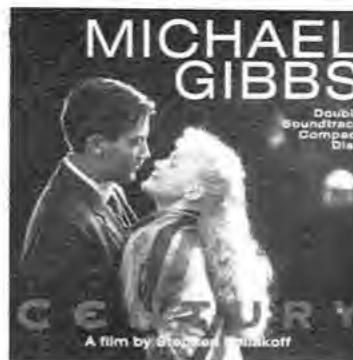
MORE NEW CDs

REVIEWED BY
LUKAS KENDALL

Although there was no soundtrack issued for *The Naked Gun 3 1/2*, basically the same music can be found on Varèse's album to the second film, **The Naked Gun 2 1/2** (VSD-5331, 16 tracks - 36:25). This disc (it's two years old and may be out-of-print) has excerpts from IRA NEWBORN's scores to the first and second *Naked Gun* movies—terrific, entertaining stuff. The "Main Title," like the original *Police Squad!* show, is a parody of the old *M Squad* cop thriller, but Newborn also provides love themes, chase cues, jazzy "on the beat" transitions and spoofs of every other cliché in the book. (Notice how much mileage Newborn gets out of the B theme of the "Main Title"—it's used in different guises everywhere!) Amazingly, the music is highly listenable on its own, because like the acting in the films, it's played totally straight. It's annoying, though, how stupid comedies like this have more interesting and active scores than real movies—in a way, using straight music to achieve comic effect, as Elmer Bernstein did in *Airplane!*, has made it harder to use straight music for dramatic effect. **3 1/2**

As mentioned last issue, Narada has out two more MICHAEL WHALEN documentary albums for current episodes of PBS' *Nature*—they previously released his excellent score to *SeaPower* which airs in June with Leonard Nimoy narration. **Great African Moments** (Narada Cinema ND-66006, 20 tracks - 42:52) is a big orchestral score which Whalen went all out on to show what he could do. (And it worked, landing him his first feature, *Men of War* starring Dolph Lundgren.) The CD features a wonderfully crafted mix of orchestra, keyboards, solo instruments and percussion. The main theme is a very filmic, *SeaPower*-goes-to-Africa type of thing for French horns which expresses the sweep of Africa's expanse (or the expanse of its sweep). The thing that sets the music apart from many film scores nowadays is that, like *SeaPower*, there's real musical development going on, not just sustains, drones and stings. There's also a contemporary touch in the ethnic percussion and use of voice. However, it is Whalen's other new album which I have most enjoyed.

Phantom of the Forest (Narada Cinema ND 66007, 21 tracks - 48:08). This is a beautiful chamber music type of score with intimate uses of reed woodwinds, voice, piano and delicate percussion. The main theme is simple and diatonic, but its thematic development throughout the album puts many current film scores to shame. The music is definitely not new age, nor is it classical—it's a blend of traditional musical development with minimalist techniques (especially in the underlying percussion) and contemporary sounds. It's an all-around enjoyable album which is very accessible. In a letter to me, the composer discussed his approach to documentary scoring which I thought would be neat to print (with his permission): "The processes of scoring documentaries and dramatic films are entirely different. In dramatic films the composer needs to have an active dialogue with the director asking questions about characterization, editing, mood, thought processes, etc. But I believe the biggest challenge in writing music for dramatic films is the ability to tell a story, to add emotional depth to a scene without taking away from the actor or actress, and to emotionally 'frame' a film without making it seem saccharine or predictable. Scoring a documentary is very different because much of what the film is about is being *said* to you, not *shown*. In many ways, it is like scoring a radio program. I have been lucky so far to have worked on documentaries that have given me a lot of space (literally in the case of narration and picture) and freedom in terms of the point-of-view of the producers. I also work very hard on thematic unity. In many cases, using like musical themes to help string together fairly complex



scientific narration, for example, can be very helpful in tying together major points of the show." Hopefully Whalen will be as adept at features as he is at documentaries—these two are a cut above. *Great African Moments*: **3 1/2**; *Phantom of the Forest*: **4**

Also from Narada is **Kung Fu: The Legend Continues** (NC-66008, 13 tracks - 46:28) by newcomer JEFF DANNA, from the syndicated '90s revival of David Carradine's TV staple. Danna's music is a slick combination of contemporary, pop/rock rhythms with authentic Chinese instrumentation; the booklet notes explain the lengths Danna went to get the West meets East balance right, and on that he's succeeded. The limited number of musicians are used to achieve a sound most appropriate to the ensemble—rock beats and keyboard tunes—and most familiar to whoever the hell watches *Kung Fu: The Legend Continues*. Obviously some people do, and the disc's three songs and occasional voiceovers should make it a hit with this target audience. Great packaging from Narada. **2 1/2**

New from HANS ZIMMER is the score to the ill-fated **I'll Do Anything** (Varèse Sarabande VSD-5474, 5 tracks - 42:06), the James Brooks film made as a musical but stripped of its songs after it sucked. I don't know how Zimmer's score was supposed to relate to the songs, but on its own it's an unexpected delight. Charming and upbeat, it uses the minimalist approach to electronics rather than the new age/drone one. (I finally learned what minimalism is—it's not drones and stationary pads, but fixed repeating patterns. True minimalism, however, has very little changes in these patterns occurring over a long period of time.) Especially in the first track, "Matt," Zimmer gets lively rhythms going and then overlays a pleasant theme, often on reed instruments. The theme sounds like something the muppets used to sing, but it's catchy and pleasant. Other tracks named after other characters, "Burke," "Cathy" and "Jeannie," delve into related moods, but retain the style and electronic/acoustic instrumentation of "Matt." A hideous three minute song, "You Are the Best," closes the disc. Packaging even has liner notes by Zimmer and an artsy Matt Peak photo of him. It's weird how such an enjoyable album can come from such a troubled movie. **3 1/2**

ZIMMER moves from an upper to a downer with **The House of the Spirits** (Virgin 7243 8 39219 2 8, 5 tracks - 43:35), a somber, classically-oriented work. Some albums like *Alien* are difficult to listen to due to their harsh orchestrations; this one is rough-going due to the sheer ongoing nature of its depressing tone. Not to say the music is lacking merit—it's an intriguing take on classical styles with moving orchestrations and electronic Zimmer touches, and is far more substantial dramatically than *I'll Do Anything*. Zimmer fans ought to eat it up as another fine display of his talents in more traditional musical arenas. Good packaging from Virgin, and the disc is nicely dedicated to David Kraft; in the notes to *I'll Do Anything*, Zimmer dedicates that album to his late friend and mentor Stanley Myers. **3**

Genocide (Intrada FMT 8007D, 16 tracks - 46:29) was at first a disappointment. Perhaps I expected more from ELMER BERNSTEIN considering the subject matter and the fact that he did this score around the time of *Heavy Metal*. **Genocide** is the Oscar-winning 1981 documentary on the Holocaust, and Bernstein's music for it is alarmingly martial and straight-forward. I imagine that in the film, however, it gives motion to freeze-frames of the Nazis' horrific rise to power and attempted extermination of the Jews. There are some more reflective, Eastern European-flavored passages, but many will no doubt want to stick with *Schindler's*

List. Bernstein does use some of his action licks from comedy films like *Airplane!* which in this context are downright repulsive. There are also some clunky uses of the Dies Irae. Nevertheless, it's always great to have a Bernstein score on disc, and Doug Fike's liner notes are useful in describing the various themes. **3 1/2**

Like their Schwarzenegger compilation, edel's **Best of Stephen King** (Cinerama CIN 2200-2, 11 tracks - 65:25) utilizes synthesized recreations, but since the original recordings were themselves synthesized, it's acceptable. Chuck Cirino performs the "Main Title" to *The Shining* (a straightforward Dies Irae arrangement by Wendy Carlos and Rachel Elking), "Main Theme" from *Creepshow* (John S. Harrison, Jr.) and "Mick's Broadcast/Attack" from *The Running Man* (Harold Faltermeyer). John Beal, meanwhile, performs his trailer music to *Graveyard Shift* and a 12 minute suite from John Carpenter and Alan Howarth's *Christine*. Of interest to collectors is 15 minutes from Jonathan Elias' original recording to *Children of the Corn*, previously on vinyl only. On the acoustic side of things are the brilliant "Music for Strings, Percussion and Celest" by Bartok used in *The Shining*, an inspiration for Goldsmith's *Planet of the Apes*, and 15 minutes from the 30 minute Bay Cities album to *Misery* (Marc Shaiman). All in all, it's an hour of creep music of various interest, with plenty of the synth drones we've come to associate with the genre. As a compilation of this type of music, however, it's not bad. **2 1/2**

Moving on to discs of high-minded orchestral thought, **Miklós Rózsa: Symphony/The Vintner's Daughter** (Koch 3-7244-2HI, 16 tracks - 56:04) is the latest non-film recording in Koch's excellent film composer line, once again conducted by James Sedares (see FSM #40) with the New Zealand Symphony Orchestra. Rózsa's *Symphony in Three Movements*, Op. 6a is a rich work he wrote when he was 23 in 1930 (beat that, Horner!) and revised some time later with a shorter opening. Sadly, the original Scherzo has been lost, but what remains is three movements of exciting Rózsa. Also on the CD is *The Vintner's Daughter*, Op. 23a (1955) which Ross Amico mentions on p. 18, a similarly exciting 12 variations on a French folk song. Excellent packaging by Koch, with photos of Rózsa and informative notes by Christopher Palmer. I anxiously await Koch's *Magnificent Seven* CD. **4**

Also strong is the first new score from LEONARD ROSENMAN in a while, **The Bible** (Goodtimes AUD-803, 22 tracks - 53:31), for the recent Charlton Heston narrated documentary on "the greatest stories of all time." Rosenman seems to be disliked by a number of younger collectors due to his idiosyncratic *Robocop 2* (and discussion of same in *Starlog*), but he's a brilliant musician whose legacy extends back to the '50s. *The Bible* is given his typical treatment of film music as music, worthy of standing alone apart from picture. Here, he draws on the works of baroque and classical composers "from Bach to Mozart" as source material to mix with his own trademark colors and licks. The result is a restrained listening experience not without some wonderfully filmic passages (like the "Main Title"). The disc drags a bit when it gets into the chamber music tracks in the second half, but overall is a splendid piece of underscore which is also sound as orchestral literature. Apparently the album is not being widely distributed; try the usual specialty outlets and beware of a similar music-and-dialogue album. **3 1/2**

Century/Close My Eyes (Ionic 10CD, 32 tracks - 60:17) is new two-scores-on-one-CD by MICHAEL GIBBS. (Mute Records also released his hard-edged synth score to John Woo's *Hard-Boiled* last summer

and can be reached at 429 Harrow Road, London W10 4RE, England.) Both scores here are nicely restrained but romantic, for two British TV movies by Stephen Poliakoff which have couples in near make-out positions in their artwork. *Century* seems to be in the best John Barry tradition (on a budget) with tender string and flute melodies amidst gentle, open harmonies.

Close My Eyes is similar, with a few instrumental twists (nice trumpet solo in "The Beginning").

Considering the small ensemble, Gibbs has achieved a poignant, acoustic sound, never overbearing or beefed up with the wrong kind of synthesized padding. It's a long hour due to the uniformity of the tender, restrained mood, but certainly a well-crafted one which Barry fans might find a welcome discovery. 3

Robert Folk: Selected Suites (Knightsbridge RF-2001, 2CDs - 10 tracks - 154:37) is a jam-packed "gray area" promotional recording spotlighting the big-orchestra talents of Robert Folk. Folk has perennially been ignored for soundtrack albums (his career dates to the early '80s) and this set should appease collectors looking for the best of his work. (Intrada produced the set and has it for sale, although it's a 600 copy limited edition.) Disc one is majorly bombastic and features two animated film scores as bookends, *The Thief and the Cobbler* and *Troll in Central Park*, both Don Bluth films on the shelf. This music, as well as a 17 minute suite from *The NeverEnding Story II*, is very much in the Horner vein, as appropriate for such family features where the obvious must be emphasized—it has chorus doubled with strings, rapid woodwind runs and powerful brass statements building to big major-chord payoffs. (*NeverEnding Story II* is available on a Japanese CD, but this suite has music not on that disc.) There's also a 14 minute suite from the overlong Intrada CD to *Toy Soldiers*, the terrorist vs. prep school

students actioner which was notable for killing Wil Wheaton's character. Folk's score kept the movie moving, and this suite spotlights the brassy theme for the school and the driving action music for the terrorists. Rounding out disc one are the 18 minutes Folk wrote uncredited for the action sequences of *Tremors* when the country crap cues by Ernest Troost proved unusable. This is a tour de force of orchestrations—low brass slams away on Goldsmithian ostinati while a distorted harmonica produces bizarre colors. Disc two begins with the rich Americana score for *Miles from Home*, the 1988 farm movie starring Richard Gere—the mellow tone of most of the 20 minute suite is a relief from disc one. Next is *The Planets*, a documentary score for the Smithsonian Institute which has nothing to do with Holst; it's a sweeping symphonic work which plays more like a concert piece. 10 minutes from *Can't Buy Me Love* are next, the high school comedy from 1987 starring Patrick Dempsey. Here, Folk scores the more emotional elements of the boy-pays-girl-to-be-girlfriend story, putting some scope into the proceedings—a more contemporary piece closes the suite, same with *Miles from Home*. Following that are nine minutes from the *Police Academy* films, mostly culled from the fourth movie since it had the biggest band. The *Police Academy* march is a memorable tune which some interpreted (incorrectly, I'm told) as a play on *Patton*. The suite incorporates some comic elements but remains exciting. Closing disc two is 15 minutes of *To Dream of Roses*, a filmed ballet that is alternately playful and overwhelming. Overall, Folk's style, when it needs to be, can be characterized as a gigantic amalgamation of what people like to hear from Williams, Goldsmith and Horner, with his own characteristics of course. The most amazing thing about this disc is the genius of orchestrations it displays. Even in the smaller

passages, the music is so intricately and completely orchestrated, one wonders how long it took to write all those notes. Unfortunately, since the set was produced as a promotional and not a commercial item, there are no liner notes. Also, while each 10-20 minute suite is well constructed, listening to all two and a half hours at once can make it seem like one fortissimo blur. Artwork has paintings by Folk himself, including a self-portrait—he composes, he paints, what doesn't he do? Overall, a welcome archiving of work by a composer who delivers what many want to hear. 4

In Brief: GNP/Crescendo's new *Mad Max: Beyond Thunderdome* CD is for fans of Maurice Jarre's *Enemy Mine*—it's big and melodic. Unfortunately, Crescendo did not add any extra music to the 26 minutes of score on the original LP. It would have been great to have the Thunderdome battle cues and the unused main and end titles which no one has heard outside of the sessions. The tapes were available, licensing wouldn't have been a problem, there were no re-use fees—what happened?

• I enjoyed John Charles' *The Quiet Earth* on Label 'X' a great deal—he has a distinctive style which comes across free of the shallow gloss of so many of today's scores. • The new *Stallone* and *Eastwood* compilations from Silva Screen provide mediocre new performances of the same old things, with a few exceptions. Do these discs really sell so well as to justify their existence? *The Classic John Barry* is slightly better, and includes an 8:25 suite from *Raise the Titanic*. • SLC in Japan has released an expanded 70 minute CD of Rod McKuen's *Joanna*. Pretty '60s—I'll add it to my pile with *Shaft*, *Enter the Dragon*, *Bullitt* and *Fear Is the Key*. • Rykodisc USA has released the first U.S. disc of *G.B.H.*, the British TV series from a few years ago. It's a fairly interesting—and long—orchestral score by Elvis Costello and Richard Harvey.

COMPILATIONS

Following are reviews of some of the compilation CDs of the past year and a half or so:

-LK

John Williams Film Works. MCA MVCM-419 (Japan). 23 tracks - 70:39 • This Japanese import features selections from all the MCA Williams albums except *The Missouri Breaks* and *Schindler's List*. These are: *Jurassic Park*, *Earthquake*, *Jaws*, *The Eiger Sanction*, *Midway*, *Jaws 2*, *Dracula*, *E.T.*, *The River*, *Always and Far and Away*. Like the recent *Jerry's Recall* set from SLC, the sequencing and mastering are good, notes are in Japanese and a filmography is in English. All but two of the tracks have appeared on CD before, those being the "Midway March" and the even better "Men of Yorktown March" from *Midway*, released on a 45rpm single in 1976. A U.S. version of this album with the two missing album scores, *Heartbeeps* and *The Sugarland Express*, and the Williams Universal logo would make an excellent CD. 4 -Stephen Taylor

Lucio Fulci's Horror and Thriller. Beat CDR 21 (Italy). 29 tracks - 79:32 • Lucio Fulci is an Italian director of low budget horror-sickies. On this album, six Italian composers give their interpretation of his blood and thunder stories (some countries even banned these films). Of the six composers, Ennio Morricone and Francesco de Masi (known for his Morricone pastiche *Lone Wolf McQuade*) are the most famous. Morricone scored the 1971 film *Lucertola con la Pelle di Donna*. This is an enjoyable orchestral score featuring the voice of Edda dell'Orso. Most of the tracks on this disc are a mix of orchestral and electronic instruments, but Morricone's music is different in that it is not so illusory and experimental. Also on the album is music from *The New York Ripper* (De Masi), *The House by the Cemetery* (Rizzati), *Manhattan Baby* (Frizzi), *The Beyond* (Frizzi), *Demonia* (Cristiani) and *Door to Silence* (Piana), the latter two being the more interesting works. Cristiani uses sampled voices in addition to some mysterious electronic sounds and percussion, while Piana's music to *Door to Silence* has a pleasant jazzy feeling. This album has a lot of different styles to offer, so "enjoy the music of fear" as Lucio Fulci himself states at the end of it. 3½ -Jeroen Haesensbos

Gone with the Wind: The Classic Max Steiner. Silva Screen FILMCD 144. 15 tracks - 52:03 • Kenneth Alwyn and the Westminster Philharmonic, who did such a great job on *The Bride of Frankenstein*, again team up for this well-performed CD. Some previously unreleased material is included among the obligatory *Gone with the Wind* and *Casablanca* suites—do we really need these again? The disc begins with the 7:42

"Overture" from *Mark Twain*, incorporating all the main themes, and is followed by the brief (1:29) "Main Title" from *Distant Trumpet Casablanca* is next, with 7:04 of mostly the same cues Gerhardt recorded, followed by "Main Title" and "Young Love" from *A Summer Place*, "Overture" from *Treasure of the Sierra Madre* (3:27) and the highlight of the CD, five tracks from *Helen of Troy* (11:28). The disc concludes with the march from *The Caine Mutiny* and a 14:18 suite from *GTWTW*. As with all of these compilations, collectors will have to decide whether the previously unavailable material—which is almost half the CD—warrants getting the familiar stuff again. Great presentation and David Wishart liner notes. 4 -Steve Russ

Musique de films de Marcel Carné • MAURICE JAUBERT & JOSEPH KOSMA. EMI CDC 7 54764 2. 25 tracks - 78:30 • This disc contains suites for four films directed by Marcel Carné: *Le quai des brumes* (1938), *Le jour se lève* (1939), *Les portes de la nuit* (1946) and *Les enfants du paradis* (1945). The music for the latter two was composed by Joseph Kosma (1905-1969) and is represented by brief suites (14 minutes each). Tuneful and romantic, Kosma's work is closer to traditional symphonic music than to film music. They hold up well under repeated listenings. The real prize of this CD, however, is the music by Maurice Jaubert (nearly 49 minutes). Though he died young, Jaubert (1900-1940) is remembered most by his scores to two films directed by Jean Vigo, *Zéro de conduite* (1933) and *L'Atalante* (1934). The latter, with its tale of newlyweds on a barge navigating the waterways of France, served as an inspiration for François Truffaut, who reused parts of the classic score in his *L'Histoire d'Adele H.* (1973). Jaubert himself quotes a few sections of his score for *L'Atalante* in *Le quai des brumes* (aka *Port of Shadows*), since much of the film takes place around the gloomy docks of Paris. Known as a precursor to film noir, *Le quai des brumes* is a story of a murderer who falls in love with a woman, but is killed before he can make a new life with her. Unlike film noir scores, however, the music relies on 19th century musical idioms. The main theme is strongly influenced by Mendelssohn's Venetian Gondola Song (*Song Without Words*, op. 19, no. 6) and provides a haunting introduction and conclusion to a tragic story. A more contemporary feel is given to those cues which highlight acoustic guitar. The other Jaubert score on this disc, *Le jour se lève* (1939), is about the last hours of a man about to be shot. As he recollects his life within the confines of his room, the music intones a steady and solemn beat, wonderfully and inexorably

leading to the inevitable climax. The 21 minute suite captures the film's tension and pacing. Michel Plasson conducts the Orchestre de Capitole de Toulouse with a fine ear towards texture, eliciting excellent playing. In a market so dominated by current films, it is refreshing to see a release of older scores which deserve to be known and heard. 3½ -Bob Kosovsky

Hollywood's Greatest Hits Vol. II. Telarc CD-80319. 17 tracks - 63:44 • This Erich Kunzel/Cincinnati Pops CD is a mixed bag. Many of the tracks, from Tiomkin's *Friendly Persuasion* to Previn's *Valley of the Dolls*, are orchestrated for the easy-listening Pops crowd, saccharine and bloodless. John Barry's *Midnight Cowboy*, effective formerly because of its easy-going charm, is now just easy-going. On the other hand, Bernstein's *The Ten Commandments* (its first digital presentation) and Barry's *Dances with Wolves* have a broad selection of their themes attractively represented in lengthy suites, and James Newton Howard's dramatic *Grand Canyon* is unique and appealing. Also included, a premiere recording when the disc came out in mid-'93, is the "Fanfare" from Alex North's *2001*, an ambitious piece that is energetic, grand and industriously upbeat, almost like a theme to a '50s documentary on American industry. The least interesting track is Enya's catchy but facile "Book of Days" from the bloated *Far and Away*; John Williams' memorable main theme would have been far better. Theme albums like this tend to go for the famous "hummmable" pieces (which is why you don't hear a lot of Herrmann on them). As a result, they can be shallow, with discordant styles. Volume II is an improvement over the first one, due to the more interesting, less-heard selections. The sound, using Telarc's new "20-Bit" system, is terrific. 3½ -Steven J. Lehti

Cinema Septet • CHRISTOPHER YOUNG. Intrada VJF 5001D. 2CDs - 7 tracks - 118:44 • This limited edition, Intrada's first 2CD set, contains suites from seven unreleased TV and film scores by Christopher Young. The first disc opens with the lovely midwest themes for the CBS-TV movie *American Harvest*, the tale of a farm family fighting the odds. The urban rhythms for *Sparkle Road* foreshadow the Vietnamese adventure of *The Last Flight Out* when refugees fled the fall of Saigon. The second disc features an even wider musical experience with the medieval *Minstrel's Song*, the imaginary horror of *Trick or Treat* and the real horror of the HBO anthology series *Vietnam War Stories*. The collection concludes with the fantastic battles with the *Invaders from Mars*. This last suite is a

personal favorite which begins and ends with a lovely theme for the father and son as they gaze up at the night sky. Each suite is made from the original soundtrack recordings, remastered in clear digital sound. Many of the arrangements are intricate, further evidence of the composer's love of musical research. For scores like *The Minstrel's Song* and *Vietnam War Stories*, Young utilizes authentic ethnic instruments, instead of sound-alikes, to create a legitimate period feel. The set is well worth the steep "collector's price," though the liner notes are a disappointment. They wax poetic on the musical style, but give no information on the actual films for which the scores were written. It would have been nice to know what cues were used, the storylines, and perhaps some background information (like the problems that occurred during the making of *Invaders from Mars*). **4** *-David Hirsch*

Music from the Films of Audrey Hepburn. Big Screen 9 24503-2. 11 tracks - 30:19 • Big Screen deserves an "A" for effort in this compilation of film themes from Audrey Hepburn movies. However, the disc, which combines tracks from both musical and comedy/drama films, is a mixed bag of disparate styles which will not satisfy most film music fans. Of interest are the first CD appearances of John Barry's elegant *Robin and Marian* (1976) and John Williams' *How to Steal a Million* (1966), an early comedic effort which shows little indication of the genius later to emerge. Also of interest is Franz Waxman's exquisite "Main Title" from *The Nun's Story* (of which the entire score is available on CD). Five tracks by Henry Mancini also appear, including two versions of "Moon River" from *Breakfast at Tiffany's* (one the film performance by Hepburn herself), as well as selections from *My Fair Lady*, *Funny Face* and *Paris When It Sizzles*. Overall, this blend of musical styles is a volatile mix and Big Screen could easily have added additional tracks from the same film scores to double the brief playing time (expensive mechanical royalties, perhaps?). And where is Morricone's *Bloodline*, which Varèse recently reissued on CD? On the plus side are the interesting liner notes by Henry Mancini. **3** *-Gary W. Radovich*

Themes from Classic Science Fiction, Fantasy and Horror Films. Varèse Sarabande VSD-5407. 12 tracks - 29:53 • This is a 1993 CD reissue of one of Varèse's earliest albums, which was itself a reissue of an old Dick Jacobs conducted Coral album from the '50s. It's good to see one of the Golden Age's most overworked and underpraised composers, Hans J. Salter, on disc. *The Creature from the Black Lagoon* possesses an undeniably "camp" quality with its brassy monster motif intruding on tonal paradise. It's good, too, to have some early work from Henry Mancini (*The Creature Walks Among Us*, *Tarantula*). However, are these pictures really "classic"? Many of the true classics (such as the original *Frankenstein* and *Dracula*) were made in the early '30s, before Universal realized how beneficial an original score could be (n.b. Waxman's *Bride of Frankenstein*, 1935). The composers featured on this disc (Salter, Mancini, Herman Stein, William Lava, James Bernard, Paul Dessau, Fred Carling and Ed Lawrence) are no Waxman. The music is cliché-ridden, rife with eerie Hammonds and discordant brass—effective in the context of the films, perhaps, but best taken in small doses on its own. At least producers Robert Townson and Dub Taylor omitted the narration and—save the "Shooting Stars" sequence from *This Island Earth*—the sound effects on the original Coral LP. **2** *-Ross Amico*

Best of Science Fiction. edel Germany EDL 2720-2. 2CDs - 38 tracks - 149:24 • This is another album in the William Motzing/Czech Symphony Orchestra series from edel. All the obligatory music is here: the *Superman* theme, "Parade of the Ewoks" from *Return of the Jedi*, the main title from *Star Wars* (is this the 54th recording or just the 53rd?) and music from *Star Trek* films. There are a good share of flubs, especially in the end credits music (according to the booklet, but it's actually a merge of the main title and end credits) from *Star Trek: The Motion Picture*. Goldsmith's thundering music sounds too subdued and so do Horner's chattering trumpets from *Star Trek II*. The real gems here are the previously unreleased cues: Goldsmith's *Seconds* (with a beautiful soprano voice) and *The Illustrated Man* are each represented by lengthy tracks. Also released for the first time are 4-5 minute excerpts from *Mac & Me* and *My Stepmother Is an Alien* (Silvestri), *The Dead Zone* (Kamen), *Bill & Ted's Excellent Adventure* (D. Newman), *Flash Gordon* (Queen/Howard Blake), *Meteor* (Rosenthal),

Fantastic Voyage and *Battle for the Planet of the Apes* (Rosenman), *Star Trek: The Next Generation* (Ron Jones' "Tasha's Farewell" from *Skin of Evil* and Dennis McCarthy's "The Birth" from *The Child*) and short cues not on the albums of *The Road Warrior* (May) and *Innerspace* (Goldsmith). Some previously unreleased tracks, however, are too short to leave any impression, such as Motzing's own *The Return of Captain Invincible*, Frederic Talgorn's *Fortress* and Rosenman's dissonant *Countdown* main title. Overall this album is a good buy, if just for the previously unreleased music. **3** *-Jeroen Haesbos*

Jarre by Jarre. CBS MK 42307 (reissue). 11 tracks - 46:09 • This 1986 compilation is a pleasing introduction to familiar and obscure works by French composer Maurice Jarre. The obligatory cuts from David Lean films flow to form a concise understanding of the romantic unity in *Lawrence of Arabia*, *Dr. Zhivago*, *Ryan's Daughter*, and in a negative context, *A Passage to India*. The centerpiece of the CD is the orchestral transcription of "Building the Barn" from *Witness*. Film composers have sought to convey a feeling of Americana through direct source music (Max Steiner), indirect quotation (Aaron Copland) or impressionistic use of native instruments (Mark Isham), but in *Witness*, Jarre captured an indigenous sound through his own dramatic impulse. The five minute piece grows into a noble celebration of atmosphere, character and culture. A suite from *The Damned* and the fanfare from *Mad Max: Beyond Thunderdome* add variety to the selections. This material can be found on more recent CDs but this one has a homogeneity to please the uninitiated as well as the obsessed. **3** *-Stephen Taylor*

Chamber Works of Maria Newman/Alfred Newman. Raptoria Caam RCD 1004. 12 tracks - 55:23 • While this is a collection of chamber music, of interest to film music fans is a 10 minute, three track arrangement of Alfred Newman's masterpiece *The Robe*, arranged and performed by daughter Maria with the Viklarbo Chamber Ensemble. This suite, for clarinet, violin, cello and piano, consists of "Main Title," "The Resurrection" and "The Map of Jerusalem." The latter includes the famous love theme. The rest of the album has chamber works composed by Maria, who also writes the informative liner notes with Tony Thomas—those are in handwritten format which is a nice change, but let's not make it a habit. **3** *-Donald W. Cameron*

Leonard Pennario Film Themes & Variations. Cambria CD 1093. 11 tracks - 51:52 • It's always interesting to hear a favorite music genre arranged differently than one is accustomed to. Can this practice improve the music? Not really. But it often makes for enjoyable listening. Pennario's virtuosic performances do just this. His playing can be described as transcendent. But the problem with trying to "imitate" an orchestra with solo piano is that the arrangements tend to be so dense that the character of the music becomes distorted. Melodies can be difficult to make out, being obscured by the barrage of runs, tremolos and arpeggios. Franz Liszt pulled this off very well in his opera and symphony paraphrases and transcriptions. However, Pennario's arrangements resemble the improvs of Godowsky; at times overbearing, doing too much with ten fingers. Also, the playing lacks dynamics—all the music is loud. (However, these arrangements do give the glitz and glamour of Hollywood's past—a time of romance and elegance.) This collection begins with Pennario's own theme to *Midnight on the Cliffs*; of interest is Goldsmith's Asian flavored love theme for *The Sand Pebbles*, Steiner's *A Star Is Born* and Korngold's *Kings Row*. **3 1/2** *-Donald W. Cameron*

Threads of Love • **PERFORMED BY LORIE LINE**. Time Line TLP-04CD. 10 tracks - 40:03 • While Lorie Line's performances lack the fireworks of the Pennario album, hers are more accessible to the average listener. (She shows that you can play romantic music without killing your Steinway.) She is backed by a small ensemble in her performances of four film themes and a show tune (among other works). These are a *Dances with Wolves* medley, North's "Unchained Melody" and two Menken pieces, totaling 18 minutes. Her own "Threads of Love" is a beautiful piano solo piece worth a listen. Poor distribution will make this album difficult to obtain, but recommended. **4** *-Donald W. Cameron*

The Man From U.N.C.L.E.: Cult TV Classics • **VARIOUS**. Silva Screen FILMCD 712. 20 tracks - 51:35 • Another collection of TV themes surfaces from England, this time with a surprising number of well-arranged "cover" themes of *The Man from U.N.C.L.E.*

Danger Man and *The Saint*. Lalo Schifrin's recordings of *Mission: Impossible* and *Mannix* are from his *Hitchcock: Master of Mayhem* album for Pro-Arte and Barry Gray's *No Strings Attached* collection is spread around. Of note is the first CD release of the *Stringray* theme "March of the Oysters," and in stereo! Dudley Simpson's theme from *The Tomorrow People* is from the original soundtrack single. **3 1/2** *-David Hirsch*

F A B: Music from the TV Shows by Barry Gray. Silva Screen FILMCD 124. 13 tracks - 49:43 • This was a real shame. It was the album that I had always wanted to do if I won the lottery. Barry was a dear friend whose passing in 1984 took one of the great score composers from us. Most of his work was in TV on puppet shows such as *Thunderbirds*, *Captain Scarlet* and the live-action *UFO*, all represented here in surprisingly faithful arrangements for a larger orchestra (Konstantin Pavlov conducting the Royal Philharmonic) than those used on the original recordings. Eight of the tracks are without fault, but tracks 9, 10 and 11 appear as if arrangers John Bell and Ian Hughes simply became bored and didn't bother to follow the standards set by the other four arrangers. (To be fair to Hughes, he did an excellent job on tracks 3 and 4.) As a result, the 28 minute *Thunderbirds* suite bogs down horribly in the middle. Kudos go to the *Stingray* medley and the *Joe 90* theme which is the series' end title version. An oddity in this collection is the *Space: 1999* theme. Instead of Barry Gray's composition for the first season, they recorded Derek Wadsworth's second season theme. Available also on Neil Norman's *Greatest Science Fiction Hits Vol. 3*, this recording augments the previously unreleased "Maya's Theme." The album features crystal-clear digital sound and an eight page full-color booklet. **4** *-David Hirsch*

The following are promotional CDs made for industry use and not licensed for sale. Nevertheless, the Folk 2CD set should be available from Intrada, and although there is no known source for the Bellis disc, a few copies were reported to turn up in LA stores. -LK

Robert Folk: Selected Suites. Knightsbridge RF-2001 (produced by Intrada). 2CDs - 10 tracks - 154:37 • This is probably the best produced and most musically diverse anthology album to date, featuring the music of Robert Folk from 10 of his scores. It's difficult to find a weak track among these masterfully crafted and beautifully orchestrated suites. The bulk of the material is richly romantic in nature, but there are healthy doses of suspense and action music as well. Folk demonstrates a strong dramatic sense that puts him with the best of his more "Hollywood established" colleagues. Of special interest is the melodically colorful *The Thief and the Cobbler* and *The NeverEnding Story II* (both with angelic color—sampled?), as well as *Miles from Home*. There's also the suspenseful *Tremors* and familiar *Police Academy*. While film music lovers will appreciate this set, listeners of symphony orchestras will find it equally enjoyable as the pieces stand on their own, and in most cases do so better without the films they were designed to complement. There is no documentation on the films, but the artwork is from paintings by Folk. (No, that isn't a *Close Encounters* alien on the back.) While this special promotional set is in limited supply (600 copies) and costs some \$40, it is highly recommended. **4 1/2** *-Donald W. Cameron*

Music by Richard Bellis. Film Music Volume 1. 4 tracks - 48:48 • This promotional disc for TV composer Richard Bellis consists of four tracks, a compilation track of TV movie themes and in-depth suites from Stephen King's *It*, *To Grandmother's House We Go*, and HBO's *Doublecrossed*. *It*, a 1991 Emmy winner, is the longest and most striking; mainly orchestral with a layer of electronics, it blends a pulsating Herrmann-esque style of horror with a nightmarish carnival atmosphere. While the orchestra sustains the main action, the electronics breathe life into the eerie Pennywise the clown and his demented den of death. *To Grandmother's House We Go* is an adventurous comedy about 7 year-old twin girls who are kidnapped while en route to Grandma's house. The score is symphonically rich in Christmas spirit, with a dash of thematic variation to warm the listener's heart. A five minute gangbuster's chase, reminiscent of the '40s Republic Pictures, caps the track. The rhythmic, Latin-flavored *Doublecrossed*, the true story of drugrunner pilot Barry Seal (played by Dennis Hopper) concludes the generous CD. The sound quality is wonderful, and the CD overall is a terrific sampler of Bellis' diversity and range. Kudos to producer Adam Fields. **4 1/2** *-P. Leith Merritt*

REISSUES & 1ST CDs

THE GOOD OLD STUFF IS BACK

Here are reviews of many of the reissues, first CD issues and re-recordings of the past year or so, listed in chronological order by film:

-LK

The Bride of Frankenstein (1935) • FRANZ WAXMAN. Silva America SSD 1028. 13 tracks - 46:31 • Recreating classic film scores is always a risky task. Recording techniques have changed so much over the years that you never quite get the right sound (unless you record in mono with a pillow over the microphone); also, as documented in Richard H. Bush's excellent notes, the original score is subject to last minute changes on the recording stage and in editing after previews. Luckily, *The Bride of Frankenstein* received the same care in its reconstruction by re-orchestrators Tony Bremner (conductor of the digital re-recordings of *Lawrence of Arabia* and *The Big Country*) and Søren Hyldgaard (*The Chaplin Puzzle*) and conductor Kenneth Alwyn (*The Red Shoes: Classic British Film Music*) as they have put into their other works. Waxman's score is one of Hollywood's most memorable compositions, not only due to its support of director James Whale's stunning and spooky images, but also to the fact that Universal tracked the score to death in the *Flash Gordon* and *Buck Rogers* serials (and probably many others). By today's standards, Waxman's flamboyant style may seem less than subtle—the beating heart in the birth of the Bride ("The Creation"), the simple five note motif for the monster that pervades the score, and even Dr. Pretorius' theme, which exudes a deeper evil than that attributed to the monster—but that doesn't detract from its greatness. Much of the score was re-orchestrated for the Westminster Philharmonic Orchestra's 68 pieces from Cliff Vaughan's original orchestrations for the 40 piece Universal studio orchestra. The many parts cut for film editing have been restored. Also included is a suite from Waxman's *The Invisible Ray*, reconstructed by ear since the original score and parts were lost. 5

-David Hirsch

Lust for Life/Background to Violence (1956) • MIKLÓS RÓZSA. Varèse Sarabande VSD-5405. 13 tracks - 43:54 • *Lust for Life* (1956), the Van Gogh biopic, is arranged as a seven movement suite in this first CD of the 1959 stereo Decca album. "Prelude" is a typically big-boned Hungarian-style folk melody; "Summer (Pastorale)" is sprightly and predominantly carefree, though with a reflective interlude that develops into a soaring variation of the main title; a dark-hued masculine nocturne depicts "Brotherly Love"; a moving rhapsody is at the heart of "Sunflowers"; "Postman Roulin" begins as a delicate-but-jazzy miniature, like something out of *The Thief of Bagdad*, becomes increasingly self-important, and finally erupts into Hungarian high spirits, to conclude facetiously with a brief tuba coda, its pomposity skewered by an off-key piccolo; "Madness" is effectively characterized by a discordant clarinet, its schizophrenia spreading to the other winds, finally infecting the whole orchestra; and finally, the title theme is reprised in grandiose fashion for the "Finale." The score, with its strong Hungarian overtones, is filtered through a French prism (there are echoes of Debussy in "Pastorale" and "Sunflowers"); it is of the same world as Rózsa's concert piece *The Vintner's Daughter* (1953, orchestrated 1955), a set of variations depicting a Gallic woman's dream of three Hungarian knights, itself an effective hybrid of Rózsa and Ravel. The second half of the CD is the *Background to Violence* suite. Here, Rózsa draws on three scores from his crime period—*Brute Force* (1947), *The Killers* (1946) and *The Naked City* (1948)—and, like Copland before him, places them together to form a concert suite. Predominantly tense, dark and brutal, it has its lyrical moments as well: a "Nocturne," full of yearning; bright chase music in the

form of a "Scherzo"; and an aspiring epilogue, "The Song of a City." (The *Killers* excerpts do not contain the famous "dum-de-dum-dum" theme subsequently used in *Dragnet*.) This disc makes for a very satisfying listening experience—on its own terms—and one worth repeating. 4

-Ross Amico

An Affair to Remember (1957) • SONGS BY HARRY WARREN, SCORE BY HUGO FRIEDHOFER. Epic EK 57568. 15 tracks - 38:56 • This CD owes its release to the success of *Sleepless in Seattle*, which featured adoration of this film. Hollywood's search for a hit song goes way back, and Vic Damone's crooning of "Our Love Affair" marked a final Oscar nomination for the great songwriter Harry Warren ("Lullaby of Broadway," "Dames"). Hugo Friedhofer was left with the thankless task of creating "Incidental Music" and for his tender underscore he is relegated to a tiny name credit on the back bottom of the CD. At least he also gained an Oscar nomination for his moving string passages in the best old tradition of subtle screen romance. Hopefully, other Friedhofer scores will not require accidental interest for release as befits one of the best composers for film. 3

-Stephen Taylor

Land Raiders (1970) • BRUNO NICOLAI. Prometheus PCD 126. 14 tracks - 42:46 • The late Bruno Nicolai is probably better known as conductor of Morricone scores than as a composer. He did not only conduct for Morricone, but also added his own musical ideas. Although Morricone became famous for the typical spaghetti western sound, it was in fact Nicolai, I understand, who invented and developed this sound without receiving any credit. *Land Raiders* is a typical example of a score with the so-called Morricone western sound, including mouth organ, violins, electric guitar and a chorus. The album is a diverse one, however; the action cues are spectacular, the suspense tracks have enough melody to guarantee listening enjoyment and the score as a whole offers plenty of pleasant moments (bombastic as well as quiet) to justify its purchase. There is not much more to tell about the music; if one is familiar with Morricone's western scores, you know what you'll get. Prometheus has added six previously unreleased tracks to the tracks from the original Beverly Hills LP, but these don't really add any extra dimension. This is one of the few Nicolai scores available on disc and one can only hope that someone will rescue this unsung hero from oblivion by releasing more of his music. 3 1/2

-Jeroen Haesbos

Serpico (1973) • MIKIS THEODORAKIS. Sakkaris SR 50061. 10 tracks - 32:41 • Theodorakis, born in 1925, is known by film music aficionados as the musical heart of *Zorba the Greek*, and is highly recognized in the Mediterranean area for his classical works, operas and Greek folk music. Now, Sakkaris Records in Greece has made available four of his scores on CD: *Z*, *State of Siege*, *Phaedra* and this one [released together on a 2CD set in the U.S. by DRG, see FSM #39-LKI]. *Serpico* chronicled the fight of a police officer (Al Pacino) against the system's corruption. The music is based around a main theme which is the soul of the score, orchestrated in "Theme from *Serpico*" with the ethnic flavors Theodorakis likes to use. This is not a symphonic or synthesizer score; it's constructed with a few instruments that allow the composer to show the evolution of the character with successive versions of the theme. Theodorakis' music expresses the feelings that Serpico experiences—sadness, in a jazzy arrangement ("Alone in the Apartment"), solitude and hope in a melancholic one ("Flashbacks"), and a beautiful version in "Shoe Shop," with a succession of instruments leading the theme, first flutes, then trumpets and finally a piano. Also present are jazzy themes reminiscent of police films of the time ("Honest Cop," "Meeting in

the Park," "On the Streets"). Sakkaris' presentation is without a booklet, a trend of some not well-known European labels, but the sound quality is good (this is the original recording). 3

-Pedro Pacheco

Dark Star (1974) • JOHN CARPENTER. Varèse Sarabande (Colosseum Schallplatten, German import only) VSD-5327. 2 tracks - 51:01 • Why bother to spend \$20 to \$30 on this import when for \$10 you can get the movie letterboxed on videocassette and enjoy it a whole lot more? If you haven't seen the movie in a while, a lot of the noises on this album will simply confuse you and the sound quality is rather poor (it was a modest budget movie after all). There is no sequencing, just those infamous "Part 1" and "Part 2" splits Varèse did on several albums during the period in which *Dark Star* was first released on vinyl, so you can't even skip the boring bits. 1 1/2

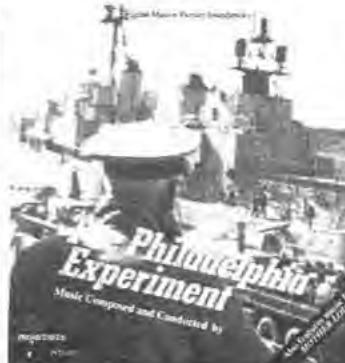
-David Hirsch

Sorcerer (1977) • TANGERINE DREAM. MCA MCAD-10842. 12 tracks - 44:24 • William Friedkin's surreal white-man-in-the-jungle drama was released in 1977, when Berlin-based Tangerine Dream was still experimenting with analog synthesizers and acoustic instruments. Other TD albums from this period offer conventional melodies against an otherworldly backdrop of pulsating electronics, which tend to throb for lengthy periods of time. This soundtrack album offers the backdrop of synthesizer drones but little melody. The five and a half minute "Main Title" contains no accessible theme, never mind a rhythm to which you can tap your foot. Such an opening of disorienting buzzing, whirling noise does not really warm up a listener to the rest of the album, and what follows is essentially a series of flat and very thin sequence-driven marches or "flights." These lead to disappointment in that they never develop into anything other than chaotic flashes that quickly fade out. What exists are merely fragments of dry and creepy "travel music." Only one short track ("The Journey") stands out as having any natural appeal. In this moment of light, what sounds like a flute sings a extended melodic line over a sinister keyboard rhythm. The last track, "Betrayal (Sorcerer Theme)," does actually hold up well as accessible music in that it doesn't attempt to be an alienating mood but more like a coherent musical theme emulating from a modest electronic arrangement. The booklet has an eerie portrait of the '70s version of the band and some very-helpful poetic insight from director Friedkin. He does reveal that had he known of TD earlier he would have had them do the score for *The Exorcist*. Perhaps then that film would at least have a soundtrack album on disc like this newly unearthed fossil, *Sorcerer*. Now if only MCA would care finally to release on disc something a bit more thematic and texturally rich like TD's *Legend* score. 2

-S. Anthony Duran

Licensing of the Bryan Ferry song on the TD *Legend* album is what is holding up a CD of that score. -LK

Suspiria (1977) • GOBLIN. King Record KICP-2721. 8 tracks-33:24 • This is a Japanese release licensed under Cinevox Records Italy, the label of the old Italian rock group Goblin. *Fangoria* magazine recently featured an article on the horror film scores of this now-defunct band and referred to *Suspiria* as their masterpiece. When one compares this album to *Tenebrae* or *Dawn of the Dead*, one finds in *Suspiria* a set of original, heavy-handed electronic terror tracks. While the music box bells at the beginning of the main theme seem directly inspired by Mike Oldfield, the track segues into a rock-disco frenzy with some guy hissing the word "witch" in the background. This sinister track would definitely be most suitable for late night college radio. Tracks 2, 3 and 4 are also great sections of sustained energy that either make you want to slam dance



or levitate. The whispering, breathing, wailing and vigorous drums found here make for original approaches to horror music without containing those annoying incidental "stings" that have given this genre a bad name these days. Unfortunately the album is compromised by two rather long conventional tracks of progressive rock ("Markos" and "Blind Concert") which severely reduce the unusually intoxicating atmosphere of the first half of the album. This may supply the score with some stylistic variety but when the released soundtrack runs only 33 minutes, it leaves one who enjoyed the many cues actually featured in the film somewhat disappointed and wanting more from a \$30 import. Nevertheless, some small but colorful photos adorn the back side of the disc, while inside one gets a glimpse of how rock musicians in league with Dario Argento looked like in the '70s. The multi-page liner notes would be very informative for someone who can read Japanese. 2 1/2 -S. Anthony Duran

The Quiet Earth/Iris (1985/84) • JOHN CHARLES. Label 'X' LXCD 9. 26 tracks - 46:19 • *The Quiet Earth* has been hailed one of the best sci-fi films of the '80s and it contains a beautiful score by under-appreciated New Zealand composer John Charles. The score runs a little over 20 minutes and is based on a memorable main theme voiced by solo cello, oboe and clarinet. The music perfectly captures the loneliness and desolation of the last man on Earth. There is also a wonderful fanfare and some Kamen-esque action material. The second half of the disc contains Charles' score to the TV movie *Iris*, about writer Iris Wilkinson. It is a chamber music score, but struck me as background music and not as interesting as *The Quiet Earth*. Both are played with great feeling by the New Zealand Symphony Orchestra under William Southgate and David Fraser, respectively. A nice introduction to a composer we should hear more from. 4 -Sean Adams

The Philadelphia Experiment/Mother Lode (1984/82) • KEN WANNBERG. Prometheus PCD 121. 24 tracks - 76:26 • For many years Ken Wannberg has worked as music editor for John Williams, but on several occasions he has emerged from Williams' shadow to create some exciting film scores of his own. This disc contains two such efforts from the early 1980s. *The Philadelphia Experiment* is the 1984 New World sci-fi adventure starring Michael Pare as a Navy sailor thrust 40 years into the future by a radar invisibility test gone wild. Simple electronic chords are used in the orchestral score to contrast the 1940s technology with that of 1984. The music has some brass adventure cues and a pleasant love theme for Pare and Nancy Allen. The real bonus on this disc is the unreleased music for the 1982 film *Mother Lode*. Charlton Heston plays a dual role as two brothers in the British Columbian wilderness searching for gold whose solitude is broken by the arrival of lovers Nick Mancuso and Kim Basinger. The themes are lush with fine orchestrations. Surprisingly, the best track, "The Flight," was not even in the final film! As usual, Gilbert Govaert's [USA Up-All-Night! -LK] cover design seems to crowd everything at the bottom, but the interior contains some nice illustrations and synopses of the films. 4 -David Hirsch

Bolero (1984) • PETER BERNSTEIN (2 TRACKS, ELMER BERNSTEIN). Prometheus PCD 124. 23 tracks - 56:45 • I don't want to talk about the movie. Forget that Leonard Maltin called it a "colossally boring sexual drama." Forget that its only redeeming contribution is the most racy booklet a soundtrack CD has contained since Milan's edition of *LifeForce*. Some may buy it for the cover, but that's not the point! Peter Bernstein outshined himself here with a spectacularly lavish orchestral score supervised and conducted by papa Elmer. It mixes Spanish rhythms with romantic themes and features Cynthia Millar on the Ondes Martenot. The CD adds 12 previously unreleased cues and 2 cues composed by Elmer Bernstein to the tracks of the original 1984 album. There's some tape hiss on a few cuts due to deterioration of the master tapes, but not enough to ruin the splendor of the score. 4 -David Hirsch

The Key to Rebecca (1985) • J.A.C. REDFORD. Prometheus PCD 123. 31 tracks - 72:26 • Over the years, J.A.C. Redford's music has graced such respected projects as the film *A Trip to Bountiful* and the TV series *St. Elsewhere*. For the 4-hour 1985 mini-series *The Key to Rebecca*, he drew inspiration from the great 1940s film scores of Max Steiner and Miklós Rózsa (with a little Jerry Goldsmith thrown into the main title march). The result is an hour and 13 minutes of pure musical entertainment. Lively military marches

mix with desert rhythms (a little belly dancing, anyone?). There are also several big band arrangements which contrast nicely with the underscore. While many of the tracks are short (two minutes on average), the sequencing makes for an effortless flow. The digital transfer is crisp and clear, and the booklet contains biographical data and a filmography of the composer. Graphic art from the mini-series was apparently unavailable which doesn't hurt the packaging, but the cover is just sloppy with the titles buried in a busy corner. Just look for the big yellow German tank and the exploding wall and you'll find the disc at your local store [if you live in Belgium -LK]. 4 1/2 -David Hirsch

Robotjox (1989) • FREDERIC TALGORN. Prometheus PCD 125. 15 tracks - 40:21 • *Robotjox* was a low-budget sci-fi potboiler so the soundtrack might easily be passed over, but the picture sported next FX and a large-scale score performed by the Paris Philharmonic; both are winners. Talgorn's main theme is a fully orchestral *Star Wars*-esque theme for brass over strings and percussion; the motif is bridged by a lilting violin melody which gives the theme a rich emotional and orchestral depth. This theme recurs from time to time, but the majority of the cues involve a variety of thrilling battle music. "Hey Jock, Old Buddy" opens with thunderous drums and brass, counterpointed with long, sustained string chords. "The Traitor" achieves a nice, moody string atmosphere—high, sustained violin over low tremolo viola and deeper string chords, ending with low brass notes—an effective suspense chord which maintains a melancholy tone. The brass notes of "That Won't Work/Achilles to the Rescue" rise up amid thunderous percussion. After a break, melodic brass notes give the cue direction while slow, plodding string chords give it a sense of apprehension until the main theme sounds heroically. In "Space Battle," low brass and percussion introduce a bristling cue for higher piping trumpets and low cavernous synths. Rhythmic drum beats in "Transformation" give a pulse to a slow theme from brass, a methodical, purposeful action cue, rising in force to embellish the robot-transformation sequence. This transformation theme recurs in "The Final Confrontation," a slow, brassy motif fitting the large, gigantic robots in its methodical progress. Through an assortment of well-orchestrated motifs, figures and phrases tied together by the heroic theme, Talgorn has created an excellent large-scale score very well preserved on disc. 4 -Randall D. Larson

Also excellent by Talgorn are *Delta Force 2* (*Alhambra* 8921), *The Temp* (*Varèse VSD-5410*) and *Le Brasier* (*Alhambra* 8939). He writes in a large-scale symphonic style that reminds many of John Williams; however, he does not copy Williams as much as he draws on the same romantic traditions. Look for *Robotjox* and other releases on the Belgian Prometheus label at the usual specialty shops—Footlight, STAR, etc. -LK

SPOTLIGHT ON: COMPOSER MARIO MILLO

The Lighthorsemen (1987). OneMore 1M1CD 1009. 17 tracks - 53:01 • After many months of bothering collectors and rummaging through used CD bins at flea markets and pawn shops, I was finally able to acquire this soundtrack to the film about Australians fighting in World War I. It's a magnificent score that will truly please adrenaline junkies with its bold, triumphant brass, havoc-whirling strings, pounding drums, hair-raising flute flutterings, wandering woodwinds... and these are a few of the lighter moments. However, this score is not just the epitome of power, as there is an abundance of heavy-hearted material which perfectly balances out everything. One of the most dramatic pieces is "Under the Guns," where battle-weary brass, dying drums and survival-struggling strings collide and virtually thrust the listener into the war zone—it's enthralling and pulse-arresting! A sensational soundtrack. 4 1/2 -Tom Wallace

Brides of Christ (1991). Phonogram/ABC Music 510 445 2. 29 tracks - 60:05 • Airing last year on the Arts & Entertainment channel was the 1991 Australian mini-series *Brides of Christ* with a score by Mario Millo. I later found a CD of the music through Intrada. Millo's work in Australian film and television has been quite good and he is definitely a composer to watch. He has written large orchestral scores (*The Lighthorsemen*, *A Fortunate Life*) as well as small ensemble/synthesizer ones (*Shame*). *Brides of Christ* depicts the dramatic changes in the Catholic church during the 1960s as seen through an Australian convent of nuns. The score, performed by Millo with frequent collabora-

tor Cos Russo, evokes the religious aspects of the series with wordless choir and folk-like hymns woven into the music. While Millo uses the synthesizers effectively with acoustic instruments like solo guitar, the score never seems out-of-place or heavy-handed and works well at underscoring the human elements. The music may seem somewhat "new age" but is comparable to the music by Stewart Levin for TV's *Thirtysomething*. The CD has a warm, relaxing quality that is quite soothing. My only complaint is that it does run a little long without much variation in feel. But as there is not very much music available by this composer and that most CDs run half this length, I'm willing to forgive the excess. 3 1/2 -James Carrocino

SPOTLIGHT ON: THREE MOVIE MUSICALS

While *FSM* does not usually cover movie musicals (an excellent publication on all aspects of show music is, appropriately, *Show Music*, PO Box 466, East Haddam CT 06423-0466), the following are notable, respectively, for the involvement of two major film composers and as a release of the new Fox label: -LK

The King and I (1956) • RICHARD RODGERS AND OSCAR HAMMERSTEIN II, AS SCORED BY ALFRED NEWMAN. Philips 438 007-2. 21 tracks - 60:02 • The packaging of Philip's recent recording of Rodgers and Hammerstein's *The King and I* gives no clue as to what a gem this CD is. John Mauceri, conductor of the Hollywood Bowl Orchestra, has recorded the musical as supervised and conducted by Alfred Newman for the 1956 20th Century Fox film. In addition to the vocal score, 10 tracks on the disc are devoted to Newman's dramatic underscoring based on Rodgers' melodies. Highlights include Newman's thrilling "Main Title," based on "March of the Siamese Children," "Garden Scene" based on "Hello, Young Lovers," and the haunting "Final Ultimo" for the King's death scene. Vocal casting is perfect, with Julie Andrews as Anna and Ben Kingsley as the King; Kingsley is as limited a singer as Yul Brynner but a superior actor. Other performers include Lea Salonga, Peabo Bryson and Marilyn Horne. Unfortunately, Mauceri has not included Newman's spectacular seven minute overture and the second act ballet "The Small House of Uncle Thomas." The overture is available on the Angel-EMI original soundtrack recording; the ballet is included on RCA Victor's 1964 Lincoln Center revival cast recording, but that album is not available on CD. (The ballet is of course available in CBS-Fox's VHS and laserdisc editions of the film, but the overture has never been included on any video release.) 4 -Rick Notch

Cinderella (1965) • RICHARD RODGERS AND OSCAR HAMMERSTEIN II, ARRANGED AND CONDUCTED BY JOHN GREEN. Sony SK 53538. 13 tracks - 51:28 • This reissue of the Columbia LP of the second CBS-TV production of *Cinderella* starring Lesley Ann Warren is as much a tribute to the workmanship of John Green as it is to the evergreen songs of Rodgers and Hammerstein. From the swirling overture (created by Green for this album) to the expansive reworking of Robert Russell Bennett's original 1957 orchestrations to the energetic conducting (lacking in many of the Columbia/Rodgers albums), Green brings out the sweetness and romance of the waltzing music. Thanks to his efforts, this 1965 *Cinderella* re-recording of the videotaped presentation ranks second only to the 1965 *Sound of Music* film adaptation as the best treatment of a Rodgers song score. 4 -Stephen Taylor

Star! (1968). Fox 07822-11009-2. 20 tracks - 46:35 • Volume 4 in Fox's new Classic Series is this 1968 musical tailored for Julie Andrews. A tour de force for the actress/singer, she plays English stage legend Gertrude Lawrence, whose career spanned 1912 to 1940. Many of the songs on this album are classics by the likes of such famous writers as the Gershwin brothers which were performed on-stage by Lawrence and her co-stars. Unlike the other titles in this series, *Star!* is virtually a reissue of the 1968 20th Century Fox LP, with the exception of Daniel Massey's vocal, "Forbidden Fruit," and the single version of the title song (which is a little less than a minute longer than the album version). With the exception of the "Overture," there is no underscore among the songs, just some great performances by Andrews and the cast. Included is the classic "Someone to Watch Over Me" (the first minute and a half are sung by Andrews without accompaniment from the orchestra). While not in the same historical league as *Stormy Weather* (Volume 2), *Star!* is still a delightful listen. 3 1/2 -David Hirsch

DAVID HIRSCH REVIEWS ANOTHER PILE O' CDs



The good folks at Musicrama, Inc. (specialty CD importers) sent me some discs currently available only in Europe. WOJCIECH KILAR, known in this country for his score to *Bram Stoker's Dracula*, has actually been very productive in central European cinema for many years. **Wojciech Kilar: A Collection of His Work** (Milan France 74321-17638-2, 22 tracks - 71:57) features themes from 13 of his film scores, including *Dracula*, Romantic Viennese waltzes, gentle themes, and a bold military march abound in this marvelous display of Kilar's talents. *Illuminations*, which contains much of the primitive emotional chords that permeated *Dracula*, may have been what attracted Coppola to this artist. This is a good introduction to a composer we should be hearing more from in the future. 4½

NICOLA PIOVANI is another European film composer with little exposure in this country. **Florile** (Milan France 873-148, 15 tracks - 39:07) is the soundtrack to an Italian film currently playing in selected U.S. theaters. It is the story of a family cursed by tragedy over generations. The music has an almost *Twin Peaks* quality, though most of it (including a haunting song, performed in Italian by an all-male chorus), takes on a typically sad European stance. There are only six tracks from *Fiorile*, and the rest of the disc is made up of five tracks from *Il sole anche di notte*, which features a wonderfully moving cue titled "Fuga dall'eremo."

Wrapping up the album are four tracks from the score to the 1987 film *Good Morning, Babylon*, a delightful selection of early Hollywood-style film music. 4

I don't know what to make of the music for the Oscar nominated film **L'odeur de la papaye verte** (*Scene of the Green Papaya*, Milan East 887-794, 26 tracks - 39:42). A first-time score for Vietnamese composer TON-THAT TIET, my first reaction was that this was for a horror film with its shrill flute and screeching and plucking strings. In fact, it's very much like an *Outer Limits* score. What makes it all the more mystifying is that the film's blurb in *New York* magazine describes it as a view of "the lost world of 1950s Saigon through the dreamy eyes of a young Vietnamese servant girl." If this is true Vietnamese music, then our Western senses have been misled by too many Hollywood interpretations of Eastern music. Two classical piano pieces by Debussy and Chopin provide a welcome sensory break for 9½ minutes, otherwise some may find this score really dark and depressing. (My guess is that it'll become a favorite of Christopher Young.) 3

Horror and Science Fiction Film Music (Milan France 889-707, 20 tracks - 68:20) has been out for about two years, but I've never heard it until now and there's something really weird about it. On the plus side, it's a compilation of oddball cues from mostly Milan and Varèse CDs like *Hardware*, *Paperhouse*, *Razorback*, *Shattered*, *The Lift*, *The Quiet Earth*, *Friday the 13th* (a disco piece), *Body Double* (three cues, different from those on Milan's U.S. Donaggio/De Palma CD), *The Hunger* (three cues) and *Patrick* ("The Strobe," credited backwards as "Patrick" from *The Strobe*). This provides for a different compilation, and at the least most seem to be from the original recordings. However, we also have two tracks from *Backdraft* (what's this have to do with horror or sci-fi?) and a cue credited to John Williams which is supposed to be *Close Encounters of the Third Kind's* "Theme" but is instead two cues from *Star Wars* ("Inner City" first part and "Last Battle" fourth part) wrapped around a dismal "Blaster Battle" sound effects sequence. Oy, ve! (Musicrama can be reached at 164 Driggs Ave, Brooklyn NY 11222, phone: 718-389-7818, fax: 718-383-5152 for information on these and other imports.) 2½

As a follow-up to their *Gettysburg* soundtrack (see



page 34 last issue), Milan has released **More Songs and Music from Gettysburg** (73138-35664-2, 19 tracks - 33:45), a compilation of period marches and songs from the film. It is a lively run through the era with many artists who specialize in re-enacting the music with authentic instruments. When compared with the soundtrack to Ken Burns' *The Civil War*, this new album features more dynamic performances by the three main groups involved and the sequencing allows the listener to glide effortlessly from marches to soulful laments and back. (Keep in mind the only snippet of Randy Edelman's score is under Jeff Daniels' 2½ minute recitation of the Gettysburg Address.) 4

After a look at JOHN MORRIS' resume, top-heavy with comedies, you would hardly think him capable of scoring a powerful dramatic film. However, listening to Milan's first CD issue of **The Elephant Man** (73138-35665-2, 11 tracks - 40:41) convinces you that Morris' talents have been woefully under-used. Beginning with "The Elephant Man Theme," the composer creates a melody that echoes the tragic life of the deformed John Merrick. Suffering the indignation of being a sideshow freak, his life is one of despair, especially since few recognize the gentle brilliance of the mind beneath the malformation. All three elements of Merrick's life are interwoven into the main theme, a motif of pathos and innocence that pervades the score; the carnival becomes a nightmarish hell, the source of Merrick's suffering (which sounds like the temp-track for every carnival waltz of the '80s). In counterpoint, Morris composes a theme of untold beauty for Merrick's soul, first heard in "John Merrick and Mrs. Kendall." This theme is repeated in the finale, "Recapitulation," Morris' original cue for Merrick's death which was replaced by Samuel Barber's "Adagio for Strings" in the final film, also included on the album. I find it difficult to choose which works better between the two, ever after seeing the scene with Morris' cue. With director David Lynch's magnificent direction and Freddie Francis' atmospheric black and white photography, Morris' score is another vital element to the brilliant 1980 film. On its own, it is a rich, masterful composition. 5

When a score comes along like **Intersection** (Milan 71318-35663-2, 13 tracks - 39:17), one feels charged by its ability to set off your emotions. The picture has come and gone in the theater, but JAMES NEWTON HOWARD'S score is a masterpiece of gentleness. Unlike his music for *Grand Canyon*, which flowed with the power of the inner city, *Intersection* deals in gentle emotions. Richard Gere is torn between his love for wife Sharon Stone and mistress Lorraine Davidovich. Avoiding the sax cliché, Howard instead powers Gere's desires with a solo harmonica. Strings abound and the chorus used so well in *Grand Canyon* returns yet again for a powerful statement. Most wonderful of all is that it is consistent, without being repetitious, setting a mood of total relaxation. Sit back, close your eyes, and let the music take you away. 4½

As soon as you get by the dismal performance of "The James Bond Theme," Nic Raine and the City of Prague Philharmonic quickly pick up the pieces and manage to execute **The Essential James Bond** (Silva Screen UK FILMCD 007 [what else?], Silva America SSD-1034, 18 tracks - 62:42), all the themes from the "official" films. There's a nice suite from *The Living Daylights*, and *On Her Majesty's Secret Service* has been combined well with *A View to a Kill*. Points are scored for a great arrangement of the severely limiting *Diamonds Are Forever*, but lost on the dull *License to Kill* suite and messy *Live and Let Die* (though the latter never worked as an instrumental, not even on the original soundtrack). Even more unfortunate is Andrew



Skilleter's godawful cover art on the U.K. release which cheapens the package. (However, the booklet features a great Peter Hunt interview that tells how John Barry got to score *Dr. No.*) 3

Better cover art graces Orchestra Seattle's first commercial recording, **A Tribute to Sean Connery** (edel America EDE 7004-2, 14 tracks - 57:11). The album starts off with an oh-so-slow version of "The James Bond Theme." Despite the pacing, guitar soloist Todd Smallwood does a first-rate job (what we end up with is a John Barry-esque "chase cue"). The bulk of the Bond themes come across well with the exception of *Diamonds Are Forever*, presented in an uninteresting John Cacavas arrangement. In fact, it is Cacavas' lackluster arrangements of the five Bond themes that cripple the orchestra's performance. The bulk of the CD is made up of other selections from Connery's resume such as *The Russia House*, *The Molly Maguires*, *The Man Who Would Be King* and *Robin and Marian*. Orchestrations by Steven Scott Smalley, Morton Stevens and the original composers breathe more life into the interpretations, although the band bites off far more than it can chew with *The Wind and the Lion*. It's a respectable debut album for this 15-year-old orchestra that we will hear more from in the future. 3

At first glance you'll say that **TREVOR JONES** got short shifted again. There's only 18 minutes of score on **In the Name of the Father** (Island 314-518841-2, 10 tracks - 51:31), but in overall context, the songs by Bono, Gavin Friday and others work well in projecting the film's spirit. There's a lot of raw human emotion at work here. 3

Concluding their seemingly never-ending series, Varèse Sarabande has released **The Young Indiana Jones Chronicles, Vol. 4** (VSD-5421, 22 tracks - 76:14). And why not? So few dramatic TV series these days have such lush orchestral scores. Lead composer LAURENCE ROSENTHAL returns with "Ireland, 1916," a bouncy score filled with the magic of the Emerald Isle. The track "The Uprising" features a powerful motif for the birth of the Irish Revolution. Traveling east later on, we land in "Northern Italy, 1918" and Rosenthal provides classical Italian romantic and adventure cues. These two scores were performed by the Philharmonic Orchestra Munich, but other series composer JOEL MCNEELY went to the West Australian Philharmonic Orchestra to record the score for the two-hour installment "Indiana Jones and the Phantom Train of Doom." (The lack of orchestra union re-use fees in both countries is how Varèse is able to release so much music from the show.) This is a bouncy score that owes as much to Kornblow as it does to Indy's film father, John Williams. (The "Desert Chase" from *Raiders* is prominently hinted at in track 13.) Fast-moving and full of action, the orchestra handles its first film/TV score well, though the recording hall ambience is notably different from that of Munich. 4½

What makes **Best of Science Fiction** (edel Germany EDL 2720-2, 2 discs - 38 tracks - 149:24) such a collectible is that half the titles are available for the first time. The Czech Symphony Orchestra under the direction of William Motzing (responsible for *Rebel: Music from the Films of James Dean*) presents a mixed bag of good, fair and poor performances. On the plus side, Ron Jones' much-demanded "Tasha's Farewell" from *Star Trek: The Next Generation* is well-played, though I miss the piano solo at the finish. At the opposite pole, the "Main Title" from *V* by Joe Harnell is a mess—the orchestra seems totally out-of-control. [See other review, p. 17, for list of premiere recordings here. -LK] Despite some obviously flawed performances like *Star Wars* (this and other John

Williams cuts were also included on the *Giants of the Cinema* CD), many of the others, such as *Cocoon* (James Horner) and an interesting orchestral rendition of *The Terminator* theme (Brad Fiedel), make this compilation well-worth having for any sci-fi fan. 3

Body Heat: Jazz at the Movies (Discovery 77001, 10 tracks - 44:58) is a relaxing selection of contemporary film music performed by the Jazz at the Movies band. From John Barry's ever-hot *Body Heat* (a field day for any alto sax player) to Gabriel Yared's suite from *Betty Blue* (which includes the burning "Chili Con Carne" samba), the album can light up a romantic evening. One look at the list of titles, including *Farewell My Lovely*, *Black Orpheus*, *Les Modernes* and *'Round Midnight*, and you can see the tie between jazz and the steamy side of life. Ernie Watts and Kim Richmond wail tenor and alto sax respectively, Arnold McCuller provides the hauntingly lonely vocal to *Bagdad Cafe*'s "Calling You," and there's Bill Cunliffe's interesting piano solo of Vangelis' "Memories of Green" used in *Blade Runner*. The love theme from *The Russia House* and Herrmann's *Taxi Driver* round off the disc. Cool, baby! This CD came out over a year ago, but there's a sequel album now in stores from Discovery, with *A Man and a Woman* the headliner. 4

I'm told **Love in the Cinema** (Milan 73138-35661-2, 12 tracks - 41:26) was rushed into stores just in time for Valentine's Day. Sweet music for your sweetie, packed in a red slip-box with a heart cut-out that hides

a lousy cover and requires an act of congress to get off the jewel box. If anyone thought this would be a nice soundtrack to a romantic dinner or sucking face beside the fire, forget it! Cupid here shoots for the heart, but once you play this, the arrow is likely to end up south of the border. It starts out with the best of intentions, "Unchained Melody" and the love theme from *Benny and Joon*, but once Julian Mignes begins to croon the pop song "Over the Wall" from *Berlin Blues*, the mood is shot to hell. Returning with *Body of Evidence*'s "Passion Theme," the initial tone seeps back until Serge Lama's French vocal of "Manon" from *Jean de Florette*. It's like Mom and Dad returning home just when things are about to go ballistic. This kind of ping-pong effect continues, as if not one thought was given to the implied idea that this collection was supposed to set a tone for a starry-eyed evening. If you're desperate for the mood, cut out tracks 3, 5, 7, 8, 11 and 12, and pray your disc changer holds multiple CDs. Performances are fine, it's just a disaster concept album. 2

The debate over the length of CDs will probably get hotter with the release of **6 Degrees of Separation** (Elektra 61623-2, 25 tracks - 34:15) - it's more like 16 degrees of separation since that's what you have to do to your CD player to get the score. 16 is also the number of minutes that JERRY GOLDSMITH'S music runs; the rest of the album is made up of 5 minutes of music by other composers and 15 minutes of dialogue. Most Broadway dramas, when transferred to the screen, require little music, mostly transitional cues.

This film, about a young man who pretends to be Sidney Poitier's son to worm his way into a rich family, has its main characters dancing around the truth and each other. Goldsmith sets the theme to a tango beat, and in general there's an air of cocktail-lounge dance music that filmgoers have come to associate with upper class Manhattan. It's more of a story album with music filling in the gaps between the dialogue. 3 1/2

The digital recording of **Mad Max: Beyond Thunderdome** (GNP/Crescendo GNPD-8037, 6 tracks - 44:29) finally shines on its first U.S. CD issue; an identical music-wise CD was released by Capitol in Germany some months ago. The score by MAURICE JARRE is still presented as a three track suite running 26 minutes, each part reflecting one of the movie's acts. Jarre draws on his love of ethnic music and combines it with the flavor of his *Lawrence of Arabia* music. The power and majesty of the music shines through on this crystal-clear mix - not even the Ondes Martenot has sounded this pure, and ditto go for the chorus and percussion. Of course, Tina Turner's powerhouse performances of "We Don't Need Another Hero (Thunderdome)" and "One of the Living" rock the house. Tim Cappello's saxophone solos are brilliant. One change from the original issue is that the instrumental of "We Don't Need Another Hero," originally placed at the finish of side 1 of the LP and cassette, now wraps up the CD. Although there isn't any added music, it's still an exciting album, songs and all. Kudos to Mark Banning's packaging and Paul MacLean's notes. 4 1/2

BERNARD HERRMANN SPOTLIGHT

Following are reviews of many of the recent restorations/re-recordings of music by the legendary Bernard Herrmann, in reverse chronological order of release. Ratings haven't been assigned, but it's safe to say that all these discs fall in the 4-5 range. If you have yet to discover this 20th century American genius, the following are good places to start: -LK

The Devil and Daniel Webster/Currier and Ives. Koch 3-7224-2HL, 12 tracks - 51:04. * Following the success of his recent recording of Bernard Herrmann's *Symphony*, conductor James Sedares now appears in this excellent new CD containing four works by the revered composer, though only one of them is from a film. That film is *The Devil and Daniel Webster* (1941, originally titled *All That Money Can Buy*), and the suite contains five sections representing the most memorable scenes. It is a better performance than Herrmann's own, originally released on the Pye label (and later on Unicorn) in 1967. Sedares' tempi are almost always lively, and his command of the orchestra taut enough to capture the excitement, sweep, drama and occasional hysteria that the music requires. I have never been entirely happy with the composer's arrangement of music in this suite, however. The brilliant music which opens and closes the film (based on a little-known piece of Americana) was compressed into the last of the five sections, "Swing Your Partners." I've always felt that framing a suite with this music - as in the film - would be more effective. Maybe the time is right for a recording of most (if not all) of the original score. The second selection on this CD is *For the Fallen* (1943), a piece I had always felt was ponderous under Herrmann's baton. Even a 1950 Memorial Day broadcast with the CBS Orchestra shows him interested more in sound and mood rather than narrative flow. Thankfully, Sedares' interpretation breathes new life into this short work without sacrificing the somber mood. The two remaining pieces on the disc appear on commercially released recordings for the first time. The first, *Silent Noon* (1975), was completed only a few months before the composer died. A revision of the *Aubade* (1933), its quiet progression of Herrmann-esque seventh chords reveals another example of his keen artistry with sonority. The second, *Currier and Ives* suite (1935), is a series of reflections based on famous works of the two well-known engravers. It is a marvelous work, full of life, vitality, and - what would be rare in Herrmann's later works - humor. It is a crime that this suite is not programmed at concerts, and has been unrecorded until now. As for the performances by the New Zealand Symphony Orchestra, if there are a few brief moments where the musical flow becomes weighed down, I tend to think that Sedares' demands go beyond what the group can deliver. To their credit, the wind section is able to evoke some hauntingly beautiful sonorities - a quality so important in these pieces as in much of Herrmann's music. -Bob Kosovsky

The Day the Earth Stood Still. Fox 07822-11010-2, 18 tracks - 36:02 * Fox launches its Classic Series with this stunning 1951 sci-fi thriller soundtrack, Bernard Herrmann's daring assembly of brass, percussion and electronic instruments. The opening cue is the slow, breath-like main theme led by the human/inhuman sound of a theremin, beautiful and disarming all at once. Then, as an alien spaceship appears, an urgent piano line merges as if a nervous spider is dancing on the keys. Has a piano ever sounded so agitated? These cues should be heard in the context of the film at least once because the score often transcends its function and serves as sound effect and foley. For example, listen to track 13, "The Glowing," as Gort, the massive robot we think has been rendered harmless, effortlessly melts away its plastic encasement. The vibrato of the theremin blends with the throbbing rattle of a tin party noisemaker. The result is bone-chilling genius as the music becomes the sound effect. Herrmann works this kind of alchemy throughout and we do, indeed, have a classic. The booklet contains stills, poster art and informed notes. The sound is fairly clean with acceptable stereo; the high-end is trimmed probably to reduce hiss. Fox has done a superb job. -Mike Berman

Bernard Herrmann Film Scores. Milan 73138-35643-2, 11 tracks - 66:36 * This anthology, conducted by Elmer Bernstein with the Royal Philharmonic Orchestra, is a welcome addition to Herrmann's discography. Although much of the material is overly familiar (*Psycho* suite, *Vertigo* love theme, *Citizen Kane* suite and *North by Northwest* prelude), Bernstein presents some goodies which appear on CD for the first time, notably the lighthearted and lively "Prelude" from *The Wrong Man* and a suite (arranged by Christopher Palmer) from *The Bride Wore Black*, a lyrical and tender work with snippets of "The Wedding March" amidst the foreboding and suspense. Also of interest is "The Storm Clouds Cantata" from *The Man Who Knew Too Much* which, although composed by Arthur Benjamin, has Herrmann's influence all over it. A previously unreleased selection from *The Devil and Daniel Webster*, "The Devil's Concerto," is merely a reworking by Herrmann of "Pop Goes the Weasel." Also presented is a Christopher Palmer suite arrangement of *Taxi Driver* and the sublime "Finale" from *Fahrenheit 451*, which added powerful depth to Truffaut's purposely unemotional film. Also appearing on the CD is an interesting recording of the composer discussing the function of film music. Although far from a complete compilation of Herrmann's career (none of his Ray Harryhausen fantasy scores appear), and there are recordings done by Herrmann for some of the cuts, this well-performed disc should satisfy both the Herrmann novice and the longtime fan. -Gary Radovich

The Inquirer. Preamble PRCD 1789, 17 tracks - 78:45 * For those who perhaps can't take the whole

thing, Preamble has provided excerpts from *The Magnificent Ambersons*, including the two nocturnes, on its *Inquirer* CD, the third volume of its Herrmann anthology series. Also included in this Herrmann overview (which contains both digital re-recordings and older tracks conducted by Herrmann and Fred Steiner) are the brief but stirring "Arlington" brass cues from *The Day the Earth Stood Still*, a rich 20 minute composite of the Americana-flavored *Kentuckian* score, suites from *The Battle of Neretva* and *The Night Digger*, and shorter excerpts such as the Gulliver-like *Williamsburg* "Overture" and the unique "Cake Death" from *Sisters*. In addition, the album has excerpts from Preamble's digital re-recording of *Citizen Kane*, including an alternate version of the ecstatic "Salammbô" aria, here vocally mixed much more closely than on the Gerhardt track and thus providing an interesting new spin on the piece. (It also sounds good when, as opposed to the film version, the orchestra doesn't bury the singer!) The *Kane* music (from Preamble 1788) is performed by Tony Bremner and the Australian Philharmonic who also re-did the *Ambersons* disc. In addition, Lasher himself has contributed a brief but moving intro, "Celluloid Fanfare I: Bernard Herrmann," which would make a fine film cue in itself. -Ross Care

The Magnificent Ambersons. Preamble PRCD 1785, 21 tracks - 51:32 * With its reissue of Johnny Green's original soundtrack to *Raintree County* and the digital re-recording of Bernard Herrmann's score to Orson Welles' *The Magnificent Ambersons*, John Lasher's Preamble label has provided two of the most important film music CDs in recent years. Herrmann's score to Welles' ill-fated 1942 masterpiece was also one of the composer's greatest masterworks. RKO's hatchet-job on Welles' second feature (and Herrmann's score) is now legendary, as is the fact that Herrmann bitterly removed his name from the final print. Herrmann's music was meticulously synched to (and emotionally in tune with) Welles' cinematic vision, and the composer created a series of vignettes which perfectly reinforce the film's mood of desperate, bittersweet nostalgia, as well as its dualistic structure, i.e. the "First Nocturne" with its violin solo for the first veranda scene is mirrored by the "Second Nocturne" with cello solo for the second such scene. (Kathryn Kalinak has perceptively covered this cinemusical relationship in her current Wisconsin University Press book, the excellent and critically heavy-duty *Settling the Score*.) Suffice to say that the score is meltingly, heartbreakingly beautiful, much in the style of Herrmann's poignant chamber works such as the Clarinet Quintet, the String Quartet "Echoes," and the final cue from *Fahrenheit 451*. Welles and Herrmann's work is a killer evocation of beauty, remembrance, and regret; it is, in a word, elegiac. The recording includes deleted cues, and the detailed notes by Christopher Hutsel of the Herrmann Archive are exemplary. -Ross Care

MAIL BAG

...I couldn't help but respond to the invitation for comments regarding Alex North's *2001*. I didn't want to. I've always felt that any debate over which score is better is silly and irrelevant. Too many times, film music aficionados give the impression that scores are more important than the movies they support. And we all know better, right?

Let's end this. If Kubrick had decided to score *2001* with the gurgling indigestion of African wildebeest that would have been the right decision. He didn't make the film to satisfy our preconceptions of quality or apropos. To second-guess the artist is wrong-headed. And although film is rarely art, *2001* dignifies the craft and more than earns the label. That said, Alex North's music is stand-alone wonderful. The "Main Title" track is deliriously beautiful and alone worth the trouble. The liner notes are a failure.

I also can't help but respond to Martin Wilson's tirade in last issue's "Mail Bag." See the fourth sentence of this letter to find the heart of my problem. Mr. Wilson seems to think that we inside movies and movie music are walking around, laughing sardonically, trading DAT's of complete scores amongst an elite fraternity, all the while gloating over our privilege. This simply isn't the case. Let me assure Mr. Wilson that the more music you put on an album the more it costs to release. Talk to the unions. How much music goes on an album is often a hard decision based on pure economics. If we want to release more records, the records we do release must make financial sense. Period.

David Dodson
Big Screen Records
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Having recommended Alex North to Philip Kaufman for *The Right Stuff*—a composer I thought a perfect match for sensitivity and heroics—and having the idea of a North score dismissed with little interest in favor of a John Barry score, and then having Barry discarded in favor of a Bill Conti score, says a lot about the consciousness of contemporary directors. North, Barry and Conti represent three generations of film scoring, and Kaufman went with the youngest of the three. Yet Conti's score for *The Right Stuff* was a conventional work. Though North scored films as they traditionally had been scored, his results were often unconventional. Now it seems directors don't think twice about replacing a finished score, but it's really nothing new. Hitchcock tossed out some great music (shamelessly doing so a year before *The Graduate* sent producers scrambling for pop scores).

Perhaps this practice of discarding a finished score grew more common because of Kubrick's unconventional music choices for *2001: A Space Odyssey* (and the popularity of its soundtrack). In most cases, such as *Legend* (which saw Goldsmith's score jettisoned for a Tangerine Dream one in the U.S.), the replacements have been weaker. Ironically, in the case of *2001*, I agree with Carlos Rafael Camus that Kubrick made the right creative choice (though the director's lack of forthrightness with North certainly deserves more than a little criticism); on its initial release, "Also Sprach Zarathustra" and the other selections helped separate the film from the rest of the Hollywood product. All this added to the "consciousness expanding" phenomenon which *2001* inspired.

As for Alex North's wonderful unused score, its abandonment seems to have paved the way for a comprehension of the composer's complex style. Having North's *2001* now after all these years is a wonderful belated gift to film music. Perhaps its brilliance as music can be appreciated even more than it would have been had Kubrick actually used it.

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See Kirk's article on *2001* in the current issue of Soundtrack! magazine. -LK

...*2001* is one of my absolute favorite films. I could go on and on about the artistic and philosophical problems tackled and solved by Kubrick & Co. And I go with the music choices. But... it's always been tabbed as a curiously slow and flat movie. (Flat on purpose, for calculated artistic effect. But this flat?)

It's clearer now why: some scenes originally intended for scoring (and which Alex North in fact scored) were without music in the finished film. The Hilton Hotel space-station scenes seem particularly bald. They cry out for North's "Space Talk" music—music that says, hey, after half an hour you're finally seeing the glamorous, squeaky-clean 21st century!

As for the ape scenes, they weren't just scored by North, they got the full-court-press treatment, wall to wall. It's like Kubrick asked North for music enough for five *Spartacus* gladiators' schools, in order to blast the viewer past... past what? The fact that the apes were mimes on a soundstage (with extremely impressive costumes and sets, I hasten to add!) The terrific ape music that North wrote could make a scene with an actor reading the phonebook sinewy and dynamic. One more thing. I'm guessing that when he dropped North's score, Kubrick immediately found himself in an aesthetic corner, re: the documentary prologue that was to lead into the film's spectacular main title. (This black and white 10 minute mini-film consisted of big-think interviews about outer space with eminent scientists.) Drop the subsequent ape music, and instead of starting off with talking heads... sunrise!... hard-driving musical dynamism, *2001* would start off with talking heads... sunrise!... 10 minutes of far-off desert sounds. Audiences would get restless. Whatever the reason, the prologue was tossed, reportedly just before the film's premiere in April 1968. Too bad—it might have helped audiences focus on the big themes to come.

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...The Oscar nominations for Best Original Score this year seem to reflect a wise look at both the scores on their own and how they worked in the films. The high-profile discs to *The Piano* and *Heaven & Earth* were passed over, which may indicate that these scores grandstand against their films rather than underscore their emotions. Elmer Bernstein's nomination was deserving, if just for the main title sequence of *The Age of Innocence* with its blooming flowers and exquisite orchestrations. The inclusion of Richard Robbins is interesting since the *Remains of the Day* score is, at times, an arpeggio-for-arpeggio repeat of the meditation of *Maurice* which was not nominated in 1987. But in the context of the film, the swirling movements capture the feeling

of emptiness and repetition in the butler's world in a fresh way. The exclusion of *Jurassic Park* was unfortunate since it may be Williams' best overall work since *Jaws*; however, every film preceding the knockout *Schindler's List* seems like a dinosaur. Williams' "Immolation" music to the fire scene of the Holocaust may be the finest marriage of music and flickering film in 1993. Perhaps the Oscar nominations for Best Original Score are better this year than in many previous years.

Stephen Taylor
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...Here's a big question on my mind: What's the big deal with older, "golden age" soundtracks? I've listened to older scores (from various libraries) such as *Kings Row*, *Exodus*, *Lawrence of Arabia* and *Gone with the Wind*, and I just don't get it. It all sounds simple, dry and brassy. I've heard nothing I feel is on par with Williams or Goldsmith. Am I alone on this, or are there scores out there (from an era long gone) to compare with scores like *Legend* or *E.T.*?

Rob Marsh
Fort Still, Oklahoma

Constructive replies only, please. -LK

...Regarding this debate about long vs. short, hasn't anyone ever told you: it's not the size that counts, it's what you do with it! It makes no sense why anyone would slight Leonard Rosenman's score to *Lord of the Rings* (as Richard Kraft did in issue #38) just because the CD is 77 minutes long. It's a stunning piece of music that ranks amongst the finest fantasy scores, and I'd like Mr. Kraft to point out to me where the "sour cream" is! People who haven't the time or the patience to sit down and actually listen to a lengthy or involved work should not be so off-hand with their criticism.

Do you trash a masterpiece such as Mahler's *Symphony No. 3* because it's almost 90 minutes long, cut to the 4th movement of Beethoven's 9th because it's the most popular, or judge a two or three hour opera based only on a promotional compilation disc? I think not! You can't deliver a satisfying soundtrack to *Supergirl*, for example, and not exceed the 50 minute mark. The scope of the musical narrative is just too broad. The producers at Silva should be applauded not for second guessing the listener.

While it may seem preferable to have just a portion of the score (whether for financial or aesthetic reasons), the results are often disappointing. Case in point: *Star Trek: The Motion Picture*. While every track of that 40 minute CD is exceptional in itself, the disc has no momentum. It follows no filmic narrative and instead plays like a patchwork of good ideas that go every other way but one. Again, here is an example where Goldsmith's musical vision is weakened because it is represented in condensed form. Does anyone else find the CD to *Star Trek V* equally deficient? *Total Recall* too? Shirley Walker's *Batman: Mask of the Phantasm* is the rare example of a 30 minute magnum opus that actually works, whereas other big scores like *Demolition Man*, *Robocop 3* and Walker's own *Memoirs of an Invisible Man* fail because the composers' original visions were not predicated upon Varese Sarabande Reader's Digest versions of the scores.

Also, whilst cogitating this question of length, bear in mind the variable of per-

sonal taste. Some musical styles wear on the ear much easier than others (which might explain why John Williams still garners accolades for 70 minute mediocrities like *Hook* and *Jurassic Park*, and Leonard Rosenman gets slammed for 30 minute hatchet-jobs like *Star Trek IV* and *Robocop 2*). Another example would be this bogus comparison of Williams' *Superman* and Goldsmith's *Supergirl*—when there is no legitimate comparison at all! Williams had the advantage of working with a superior film, so naturally some would conclude the score to be superior as well—even though many of us know the soundtrack to be horribly uneven in quality. It's only inevitable that Goldsmith's score should be more transparent. Just look at the film he had to work with! What he did compose was certainly more consistent than Williams' effort, despite its occasional greatness.

The only difference is one of musical perception, and it's as simple as the difference between consonance and dissonance: some people prefer pabulum, others relish roughage, and others mistake their own musical bias for valid criticism! In the end (if they actually had a choice) only an idiot would conceive of a 30 minute disc for a 70 minute score. You can't expect to throw out 40 minutes of music and not miss something of relevance—use a little common sense!

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...This letter refers to the interviews with Richard Kraft in issues #36-40 and can be summed up in one sentence: Can you believe this guy is a film music agent?

I will admit that Mr. Kraft made some good points about temp-tracks. But then he went on to say that he wasn't going to reflect his own personal taste by releasing albums only of scores he liked. What about those albums shortened for other than financial reasons? Kraftian nostalgia for the good ol' days?

Next, Kraft likens the length of a CD to that of a book—"The correct length is... as long as the story." Again, all well and good, but when you have a 90 minute score shaved down to 20 or 30 minutes, that would be comparable to abridging *Moby Dick* into a Children's Illustrated Classic. Even Kraft will have to admit that the new *Star Wars* release is showing him up. While he's listening to his "minutes 1 through 15" (what, tracks 1-4?) of the *Empire Strikes Back* disc, I'll be sitting back in my easy chair, listening to the anthology and laughing.

Something else that Richard Kraft seems to be missing is his responsibility to the world. As part of the process that keeps the lasting form of classical music (albeit in a modern idiom) alive, he shouldn't scoff at archival preservations. Without scores for conductors around the world to play from, the original soundtracks are *all the world will have!* 100 years from now, unreleased music will be lost! And if he thinks the thematically diverse *Empire* disc is too long to sit through, I have a two hour double-disc set to Mendelssohn's *Elijah* I'd like him to take a shot at. He might discover the true meaning of his own words.

The world has gotten into a rush-through-it mode and taken Mr. Kraft with it. Music was not originally intended to last only a few minutes. When you sat down to listen to a musical work

originally, it was a serious investment of your time; something on which your entire attention was focused. The musicians of old would have felt cheated and insulted if they had had to confine their symphonies and works to a mere half hour. Yet Kraft complains that his mind wanders. Surely that's his problem!

Next he comments on *The Day the Earth Stood Still*. Even at its fullest length, this score clocks in at the average length of today's Varèse albums. And yet he asks why release those extra 20 minutes?

The Russia House was one disc cited as being too long. Admittedly, I couldn't sit all the way through it, but I read of some actor who was always "sorry when that CD ended." Obviously, someone was made happy by what seemed to most of us an overlong listening experience. Who is Richard Kraft to say that only certain cues should be released to mankind for all posterity? Thank god for the Nick Redmans and Ford Thaxtons out there. They at least try.

One would think that an agent, knowing the history of music and being acquainted with the process of film scoring, would be more willing to stand up for the composer so as to release as much of the score as possible. Again the literary comparison: what if some idiot had decided that Charles Dickens' *The Christmas Carol* wasn't quite to his liking, and had thrown out the manuscript? That would be tantamount to treason in a bibliophile's eyes, not to mention a great loss to the rest of the world!

For someone entrenched in the business, Kraft seems incredibly nonchalant about some things. How about using some clout to start the ball rolling on the changing of some policies (temp-tracks, Oscar categories, etc.)? Actually, this is not aimed solely at Kraft; this is for everyone. I know that soundtrackers have a common voice—why don't we raise it, and to the right people? Why not an extensive campaign to major film companies? You don't like "mashed potato" scores? Do something about it!

But going on, Kraft asks why it is necessary to buy soundtracks when we can rent videos. Here, in an all-time dumb question, he assumes the following: 1. All of us have hi-fi VCR's or laserdisc players. 2. We want to shell out \$1-5 every time we want to hear the score. 3. All music is edited perfectly in the film, from beginning to end, the way it was meant to be. No "needle-drop" sloppiness, no whimsical idiocy on the part of the music editor, etc. 4) That you would even want to play the video at loud enough volumes to hear the music. I myself can't envision turning up Sharon Stone's gasps of simulated pleasure in *Basic Instinct* just so I can hear a rhythmic variation in Goldsmith's music. What would the neighbors think?

Just so that Mr. K doesn't think I'm totally skewering him, I do agree with his defense of James Horner. He and others, unfortunately, have missed what I consider to be the truth regarding Horner. That is Horner, like John Williams in some ways, does not know how to disguise a temp-track. If he is asked to make a passage sound like so-and-so, he does so, to the point of plagiarism. So the real problem—temp-tracks—is still being overlooked. Take those away, and even Mr. Nostalgia might be surprised at how much originality is still left in our composers. But back to Richard Kraft.

I think it should be noted that nobody hates Varèse. It is still the most-request-

ed label amongst soundtrackers that I know. However, you used to be able to tell that Varèse put some thought into each and every album, as a soundtrack specialty label should. Now it seems that it, too, has moved with the times and become more automated, with less music for the same amount of money.

Disregarding Mr. Kraft's apparent rudeness to Nick Redman and smugness in his self-appraisals, he again contradicts his "never impose my viewpoint" philosophy by stating that Varèse will do every Thomas Newman score because he is "destined for great things." Says who? Tom? Dick? Is Mr. Kraft a psychic? Or was that just a Freudian slip showing that, even in a positive way, Mr. Kraft is willing to reflect his own views in the soundtracks he puts out?

As long as Hollywood producers and agents with Mr. Kraft's "It's no big deal" attitude remain unchanged and in charge, the world of film music—and music in general—will continue to digress and eventually disintegrate.

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Allow me to play devil's advocate, as I think many people are misinterpreting Richard's point about a CD being "as long as the story." In many cases, a film score is written with a limited amount of thematic material that a composer has to use to write a much longer score. In these cases, just because 30 minutes of original material has been spread out and repeated to fill a 90 minute score doesn't mean that all 90 minutes are worth hearing apart from the film. In many cases they are, but in many others, the score will come off in a much better light if redundant cues are omitted. The "story," in this case, is not the totality of what a composer wrote, but the much shorter sampling of the cues where something was really "said." And yes, the composer assembling the album is probably a better judge of what was "said" than a fan who has never heard the entire score apart from the picture. Using the classical music allegory, many classical works are longer than 30 minutes, and many are shorter. They are as long as "the story" the composer had to tell. With film music, the composer's "story" is not necessarily the amount of music that had to be written for the film. I'm sure Richard has seen countless scores poorly written because of deadline or other pressures, and he may have encountered composers who tell him that the 90 minutes they just wrote in 10 days is embarrassingly bad.

*Anyway, this is just to play devil's advocate and defend Richard (who's probably getting a kick out of all of this). Personally, I'm all for erring on the side of length, but not every score should be archived. (Supergirl is not Mahler's Symphony No. 3! It's good, but it was written to cover a lousy movie, not to play as a symphony. And what parts of Superman are uneven?) Even if you liked 40 minutes of *Dennis the Menace*, do you really want to hear 120 minutes of it? That's what's at stake here—not whether the complete recordings to the top 5% of classic scores should be released, but whether the complete recordings of the other 95% should be. It only makes the music look bad, and I for one do not have a CD player that programs. It's nice to see people taking Richard to task, but it's annoying how many are making blanket statements about CDs*

being best long, just as Richard almost made a blanket one about them being best short. The answer lies somewhere in between. By all means, keep sending in your thoughts on this subject. (Letters, however, are best short.) -LK

More Desert Island Discs

Here's the conclusion of readers' "desert island discs," the ten CDs they would want if stranded on a desert isle. (Not all listed scores are available on CD; Jeff Szpirglas wins this month's cheating award.) Please—no more lists!

...10. *Heavy Metal*, Elmer Bernstein: *Taorma forever!* 9. *Bram Stoker's Dracula*, Wojciech Kilar: Probably the finest debut soundtrack ever [for a Hollywood movie; Kilar has scored many European films -LK]. 8. *LifeForce*, Henry Mancini: A stunning example of a composer overcoming unfair stereotyping. 7. *Sorcerer*, Tangerine Dream: Achieving the impossible—composing an excellent score for a film without seeing a foot of it in the process. 6. *The Blue Lagoon*, Basil Poledouris: A score so perfectly evocative of its subject matter, it is impossible to think of the film without it. 5. *The Boy Who Could Fly*, Bruce Broughton: Musical simplicity and restraint at its finest. 4. *Blade Runner*, Vangelis: A moody, mysterious work that perfectly complements the film—the recent original recording is a revelation. 3. *Batman*, Danny Elfman: Proof that brilliance can come from the most unexpected of places. 2. *Jaws 2*, John Williams: Probably the most overlooked score by a major composer. 1. *Legend*, Jerry Goldsmith: His finest achievement in a lifetime of stunning scores and a testament to the stupidity of certain movie studio executives.

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...10. *A Passage to India*, Maurice Jarre: I would never leave the house much less go to an island without some Jarre. 9. *Legend*, Jerry Goldsmith: Perfect for a stroll in the jungle and a quiet sunset. 8. *Mishima*, Philip Glass: A score that beautifully captures moments of rage and beauty, sometimes simultaneously. 7. *Dances with Wolves*, John Barry: What can you say? 6. *The Road Warrior*, Brian May: Like *Mishima*, this captures anger and beauty in its haunting adagio. 5. *Brazil*, Michael Kamen: The pinnacle of Kamen's career, it's what film scoring is all about. 4. *Once Upon a Time in America*, Ennio Morricone: A masterpiece; such emotion is rarely captured. 3. *Vertigo*, Bernard Herrmann: A score the master put a lot into, for when I'm thinking of my sweetheart. 2. *The Quiet Earth*, John Charles: This was designed for pondering our existence. 1. *Heavy Metal*, Elmer Bernstein: Many try to cover as many emotions but this one takes the cake. Epic and beautiful.

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...1. *Krull*, James Horner: Self-explanatory. 2. *The Boy Who Could Fly*, Bruce Broughton: Probably the most intimate score in my collection. 3. *The Fly II*: Can't live without this sweeping Chris Young score. 4. *Rudy*, Jerry Goldsmith: I love the B theme. 5. *The Burbs*, Jerry Goldsmith: A fun score that would remind me of how much I used to enjoy Joe Dante's movies before I was stranded on the island. 6. *The Blue Lagoon*: Besides being my personal favorite Basil Poledouris score, I could pass around the

photos of Brooke Shields so the natives can get a good idea as to what type of babe I'm after. 7. *Henry V*, Patrick Doyle: "The Battle of Agincourt" is enough to make anyone forget about intestinal flu from last night's Sea Turtle Delight. 8. *E.T.*: My personal favorite John Williams score, guaranteed to lift my spirits as I'm dying of heat exhaustion and thirst. 9. *Dennis the Menace*, Jerry Goldsmith: I'm probably the only one who actually likes this score—its high energy is practically unmatched. 10. *Son of the Morning Star*, Craig Safan: One of my favorite dramatic scores. Its lush melodies raise the hair on my neck and I just can't imagine dying of sea poisoning without it.

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...1. *The Reivers*: I wouldn't mind completing my list with 10 copies of this John Williams score, if I could find them. 2. *The Great Escape*: I wore out two LPs of Elmer Bernstein's classic. 3. *El Cid*: Rózsa got me hooked on soundtracks with this one in 1962. 4. *Field of Dreams*, James Horner: Makes me want to kiss the grass of a baseball diamond. 5. *Dave*: I recently jumped aboard the James Newton Howard bandwagon with this delightful score. 6. *Gettysburg*: Even if I hadn't been an extra in the Pickett's Charge scenes, I'd like Edelman's work. (I'm the Confederate with the beard and hat.) 7. *Far and Away*: John Williams strikes the Celtic chord in my soul. 8. *The Natural*: My only complaint with Randy Newman is that he doesn't write more for the movies. 9. *Dances with Wolves*: Since *Robin and Marian* isn't available on CD, this is my favorite digital John Barry score. 10. *A River Runs Through It*: Isham is another new "find" for me.

I realize not including Jerry Goldsmith is tantamount to treason, but since my two favorite Goldsmiths, *Patton* and *The Sand Pebbles*, are not available on CD [not legally, at least -LK], I had to leave Jerry off the list.

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...10. *Scrooge* (the 1970 musical): Gotta love it! 9. *Doctor Who*: Pick and choose from *The Music Vol. 1* and *2*. 8. *The Last Temptation of Christ*, Peter Gabriel. 7. *Bram Stoker's Dracula*: Something daring and different. 6. *Aaagh!* A tie! But Williams—*Jaws* and *Close Encounters*. 5. *Neverland*, Jim Steinman: It's not really a movie, just the soundtrack to an imaginary movie in Steinman's head, but half of the songs from the Meat Loaf albums are part and parcel of the soundtrack, most notably the orchestral "The Storm," one of the greatest symphonic pieces ever! 4. *Raiders of the Lost Ark* and *Clash of the Titans*: You can never tire of hearing these two. 3. *Elfman* time! Tie between *Batman Returns* and *Edward Scissorhands*. 2. A three-way tie between *Psycho*, *Vertigo* and *North by Northwest*—like Hitchcock, Herrmann can also be considered the "master." 1. Any *Star Wars* music!

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Send your letters to Mail Bag, Film Score Monthly, Box 1554, Amherst College, Amherst MA 01002-5000. Discussion good!

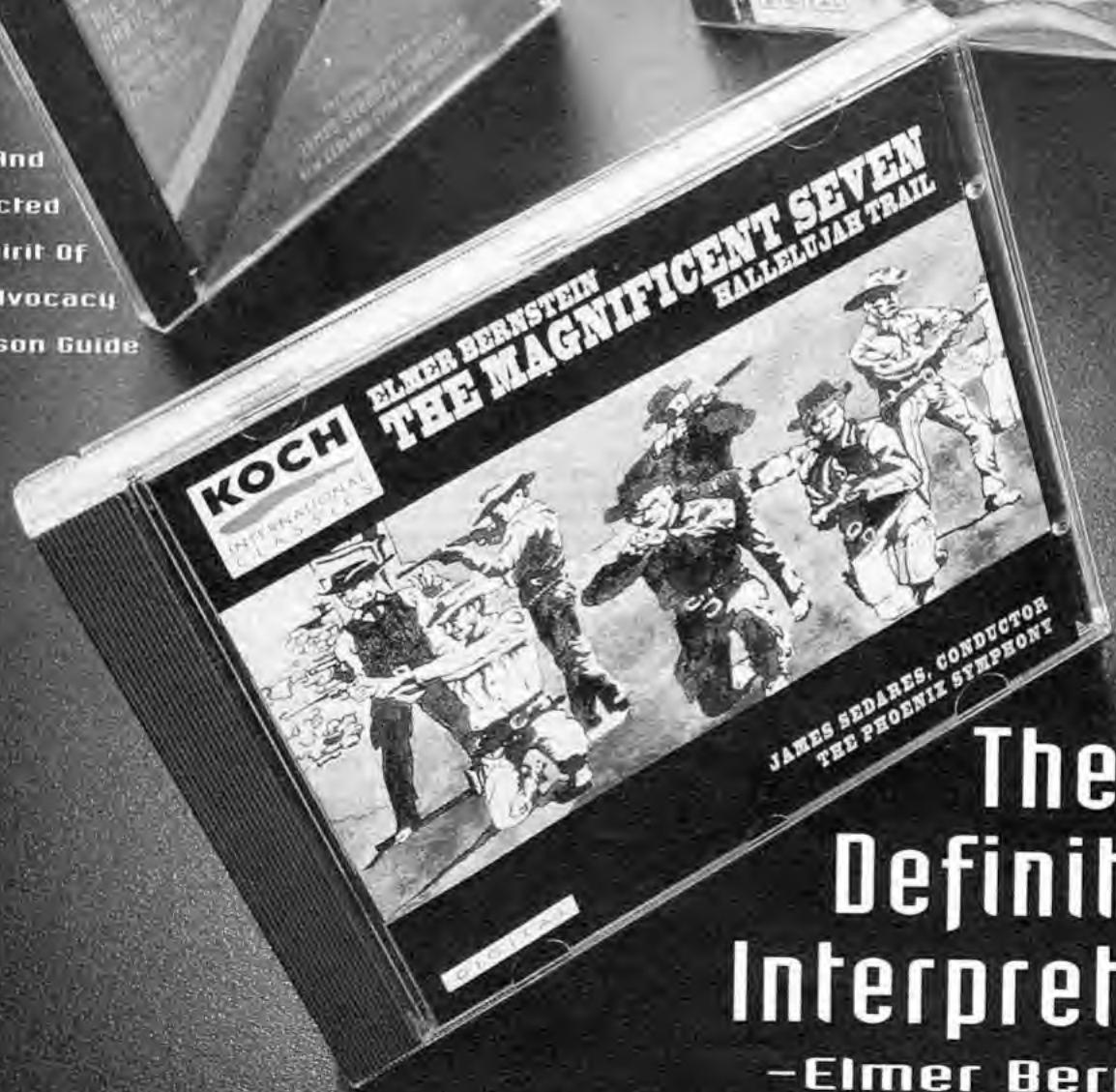


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